IN THIS ISSUE: **THE MYSTIC REALM (Chapter IX) ..... By Oscar H. Hawley**

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Photo by Polito

ROY JARMAN

Tenor

CLAUDIA MUZIO
is now singing at the Colon Opera in Buenos Aires. Her first appearance of the season in that city was made as Violetta in Verdi's Traviata.

A MUSICAL FAMILY GROUP.
Bruno Zirato, assistant manager of the New York Philharmonic Symphony Orchestra, his wife, Nina Morgana, soprano of the Metropolitan Opera Company, and their son, Bruno, Jr., sailing on the SS. Conte di Savoia for a month's holiday in Italy. (Cosmo-Sileo photo.)

DR. and MRS. ALBERT NOELTE,
with Captain H. von Shülen on board the SS. Berlin, bound for Europe. Dr. Noelte will again represent the Musical Courier at the Munich Festival.

JOSÉ ITURBI
has played thirteen piano recitals in Mexico City within the period of four weeks, following which he appeared as conductor at the Teatro Hidalgo.

MR. and MRS. REINALD WERRENRATH
photographed with their two dogs on the porch of their summer home. Mr. Werrenrath is broadcasting every Tuesday and Thursday over WMCA.

ARTHUR VAN HAELST
has been reëngaged as soloist at the Third Church of Christ Scientist, New York. Under the direction of Florence Wessell, Mr. Van Haelst is adding to his concert and opera repertoire this summer.

ETHEL BARTLETT and RAE ROBERTSON
recently gave a program of two-piano music in London.

EDNA BREYMAN,
American dancer photographed in Menton on the French Riviera, where she gave several recitals. Miss Breyman is now in America. In Paris she appeared at the annual gala of Le Phare de France.

EUGENE ORMANDY (LEFT) AND JENÖ HUBAY,
photographed while the former, who is conductor of the Minneapolis Symphony Orchestra, was visiting the Hungarian composer and violinist, who is also a leading professor at the Budapest Academy of Music. The latter offered enthusiastic aid for making contemporary American composers better known in Hungary. Mr. Ormandy is to conduct the Budapest Concert Orchestra in Budapest next fall. (Photo © F. Szanto.)

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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Strauss' Arabella Fails to Score As a Second Rosenkavalier

Plot and Style Similar to Popular Predecessor—Score Shows Supreme Technical Mastery, but Content Bloodless—Orchestration Like Chamber Music on Grand Scale—Krauss Conducts Satisfactory Première—Fifty Curtain Calls

By HERBERT F. PEYSER

DRESDEN—Had Strauss been able to maintain through the three acts of his new lyric comedy, Arabella, the level of the first act and the initial half of the second there is good reason to believe that the work might make its way beyond the German frontiers and establish itself for a time, at least, in the repertoires of such opera houses as would be willing to shelter a little sister of Der Rosenkavalier. Unfortunately the second half of the opera slumps lamentably and will in due course probably drag the whole thing to perdition unless the composer is willing—and able—to remove the chief blemishes by careful revision. As he has shown himself willing to operate on Egyptian Helen he ought not to shirk the task here. For Arabella, though it is clearly the work of a man whose store of inspiration is not increasing with the years (Strauss will be seventy next June), is good enough to salvage, if salvage is possible. It is in my opinion the first opera he has written since Ariadne auf Naxos that has the elements of popular appeal.

Arabella has been awaited for the past year or two with considerable eagerness mingled with a certain amount of doubt and speculation, for there were rumors from time to time that Strauss found the composition rather difficult sailing owing largely to various flaws in the book, the first inspiration for which had come to the late Hugo von Hofmannsthal shortly after the completion of Der Rosenkavalier. This inspiration embodied itself in a short novel, entitled Lucidor, which Hofmannsthal characterized as "figures in an unwritten comedy." It had as its chief personages a father who, in order to marry off one of two daughters, brought up the younger of the two as a boy.

Apparently Strauss, after getting Octavian and the rest of them out of his system, was in no mood to embark at once on so closely related a subject. But having disposed of Ariadne, Joseph and Potiphar's Wife, The Woman Without a Shadow, Intermezzo, and Egyptian Helen he was willing to consider Hofmannsthal's unwritten comedy. The poet wrote the "unwritten," but the results were apparently not all that Strauss expected and a considerable amount of rewriting ensued. It is a great pity that Hofmannsthal died before making further changes in the dull, static and over-lengthy third act. Such changes he would undoubtedly have undertaken if he had lived to see the piece put into rehearsal. It seems likely that he would have curtailed and expedited some other parts of the text as well.

MUSICAL COMEDY PLOT À LA ROSENKAVALIER

The plot, while it bears superficial resemblances and relationships to Rosenkavalier, has none of the deeper undercurrents and lavishness of the latter and, despite a true Hofmannsthal touch here and there, is as light and frothy as that of the average Viennese operetta of the Lehar school. Count Waldner, an impecunious Viennese noble of the 1860's, finds it a life or death necessity to marry off his elder daughter Arabella to a rich man. To distract attention from the charms of his younger child, Zdenka, he disguises the latter as a boy. Arabella has numerous suitors, including a particularly importunate one, by name Matteo. Behind her disguise the unhappy Zdenka is consumed with love for him.

Suddenly there appears on the scene a young Wallachian, Mandryka, an impulsive, caveman type, who is boundlessly rich and who, having seen Arabella's picture hastens to Vienna with the burning desire to see her and declare his passion. This falls in pat with Waldner's plans. At the Coachman's Ball—an entertainment to which the whole Viennese aristocracy of Vienna was wont to resort—the two meet and plight their troth. At this juncture Zdenka is indiscreet enough to give Matteo, full in Mandryka's hearing, a key which she alleges to be Arabella's. The consequence is a comedy of errors after the ball in the lobby of Arabella's hotel, Mandryka accusing his beloved of infidelity and Matteo, believing he had kept a tryst with Arabella in a darkened room, finding himself summoned to be one of the chief figures in a duel to the death. This duel is averted by the sudden appearance of Zdenka in girl's clothes, acknowledging with tears that she had duped Matteo into thinking his meeting had been with her sister. General reconciliation and a double wedding.

TECHNICAL MASTERY IN EXCELSIS

The score—or at least the first half of it—exhibits Strauss's technical mastery at its highest. The orchestration of the opening act is a marvel of transparency, of economy, of suppleness. Much of it sounds like chamber music on a large scale. Moreover, the composer has calculated the relation between the vocal and orchestral parts so exquisitely that in the rapid conversational give and take not a word is lost—a wholly new departure in a Strauss opera.

PURPLE PATCHES ON ANEMIC BACKGROUND

Apart from three or four purple patches, however, such as the meditations of Arabella, resolving to give her heart only to the man of her choice; the scene between the two sisters, the love duet and the final duo which, like much else, calls Rosenkavalier to mind (in these lyrical pages Strauss has incorporated into the score with lovely effect a couple of south Slavic folk songs)—apart from these Strauss's invention is pretty bloodless. There are waltzes in each of the three acts but they are for the most part only brief snatches, and melodically they do not compare for a moment with those of Rosenkavalier. The finale of the second act—a kind of orgiastic scene in a musical comedy vein where Mandryka, believing his love faithless, tries to forget his sorrows in wine and the embraces of a young person called the Fiakermilli (who vents coloratura patterns like a bad imitation of Zerbinetta)—wholly misses fire because Strauss was unable to supply a rousing tune on which to drop the curtain. The third act is barren, except for the closing duet.

FIFTY MARKS—FIFTY CURTAIN CALLS

A huge audience, which paid as high as fifty marks a ticket, attended the première. The composer, the singers and Conductor Clemens Krauss responded to more than fifty curtain calls. The enthusiasm was most spontaneous after the first act and most moderate after the second. Strauss declared himself immensely satisfied with the production. The leading rôles were sung by Viorica Ursuleac, Margit Bokor, Alfred Jerger, Martin Kremer and Friedrich Plaschke. Among these Alfred Jerger stood out conspicuously by his stunning impersonation of Mandryka. Josef Gielen designed the scenery and the stage was directed by Eva von der Osten. The opera is scheduled to make the rounds of most German theaters next winter.

Paris Opéra Gives New Opus, Vercingétorix by Canteloube

Monte Carlo Ballet Widely Acclaimed—Richard Tauber in Viennese Operetta—French Papers Announce James J. Walker as American Music Dictator

By IRVING SCHWERKE

PARIS.—At a time when most opera houses have closed, either permanently or for the season, the Paris Opéra, ever forging ahead, steps forth with a new work: Joseph Canteloube's Vercingétorix, on a libretto by Etienne Clémentel and J. H. Louwyck. The gesture which Director Jacques Rouché made in creating this lyrical epic is commendable, and the way the first-night audience listened to it showed that there are still people to whom noble, exalted sentiments give pleasure.

The legend of Vercingétorix has often tempted composers and poets, the 'eighties and 'nineties seeing quite a run on the subject. Whereas previous librettists have made their hero a mysterious sort of personage, MM. Clémentel and Louwyck have made him a youth sympathetic to modern taste. Their Vercingétorix is altogether human, he burns with love for country and is beset by the same passions and problems that confront most young men of his age.

The story, as the reader may remember from his Latin studies, is concerned with the Auvergnese hero who gives his life for the *patria* ideal—not the material of which the usual operatic fare is composed, yet the realization of which proved one of the most stirring and courageous lyrical dramas witnessed in a long time. Composer Canteloube, indulging with masterful skill in the *leit-motif* manner, has produced a gigantic symphonic fresco, rich in melodic and harmonic line and gratefully adapted to the vocal art. The interpretation of the work was entirely successful, including Georges Thill (Vercingétorix), Marthe Nespoulous (Mélissa), Marjorie Lawrence (Keltis), Mlle. Lapeyrette (La Grande Druidesse), André Pernet (Gobannit), Martial Singher (Segovax), Le Clezio (Regulus), Ascani (Durnac), and a score more as druidesses and soldiers. Philippe Gaubert conducted. The scenery and costuming were by Etienne Clémentel.

MORE BALLET

The Russian Ballets of Monte Carlo continue to draw crowds to their performances at the Chatelet Theatre, and it is certain that the town has seldom witnessed such remarkable ballet evenings as this organization produces. There is nothing to reproach and everything to praise. The personnel is all beauty and youth, the scenery and costuming are a delight, and the perfection of the individual and ensemble work is extraordinary.

The latest Paris creation by the Russian Ballets of Monte Carlo, is Beach, libretto by René Kerdyk, music by Jean Français. As the title suggests, it is a sea-side divertissement, and if the story and music are of secondary importance, the success of the enterprise is due to the magnificent work of the terpsichoreans. The display of youthful vigor, good looks and vivacity disporting on the sands, and the spirit of joy and happiness evoked by the dancers, delighted the audience. In fact, people wanted to see the whole thing right over again. David Lichine, Tatiana Riabouchinska, Alexandra Danilova, Shabelevsky, Psota and Lipatoff were the soloists. The evening ended with Le Beau Danube, music by Strauss (arranged by Roger Desormière, who conducted) libretto and choreography by Léonide Massine, and proved to be another complete success. The principals of a long list of solo dancers were

(*Continued on page 16*)

Aida Opens Opera Series In Robin Hood Dell

Roselle, Meisle and Jagel Delight Audience of 7,000—Production Excellently Staged and Sung

PHILADELPHIA.—The initial performance of outdoor opera in Philadelphia brought an overflowing audience to Robin Hood Dell on July 10. The setting at Robin Hood Dell which has already proved so fitting for concerts and dance programs, is no less ideal for opera, as the 7,000 listeners discovered when they witnessed the splendid performance of Verdi's Aida. Perhaps no other opera scheduled for the summer season offers such difficult stage problems, yet all these were so well taken care of by Karl Schroeder, the stage director, that several times as the curtain went up the audience broke into spontaneous applause.

DISTINGUISHED CAST EFFECTIVE

Musically, the performance was a distinguished one. Anne Roselle, as Aida, used her pleasingly flexible soprano effectively and artistically and did some convincing dramatic work. Kathryn Meisle, as Amneris, gave a poignant performance, both for beauty of voice and clarity of dramatic line. Frederick Jagel, who has been heard here before in the rôle of Rhadames with the Metropolitan Opera Company, was in fine voice and after a notable performance of Celeste Aida continued to do even more outstanding work as the opera progressed. Harold Kravitt, as Ramfis, made a fine impression with the richness of his bass voice and a distinguished stage manner. Giuseppe Martino-Rossi did well as Amonasro, as did Vera Resnikoff as the Priestess. Katherine Smith, making her début as the *première danseuse* in the ballet scene of Rhadames' triumphal return, was well received, and the work of the ballet and chorus was on the whole satisfactory.

OVATION FOR CONDUCTOR

Alexander Smallens seemed at home in directing the opera, and his outstanding artistic work in the past was not forgotten by the audience which greeted him enthusiactically and at the opening of the third act, aided and abetted by a fanfare of trumpets, broke into a veritable storm of applause.

All in all, it was a gratifying performance that bodes well for the future of the "Little Opera Season" in Philadelphia. E. F. S.

Mannheimer Plays Field Concerto

LONDON.—On June 30, Frank Mannheimer, American pianist, played the second concerto of John Field, Irish composer of the eighteenth century, with the BBC Orchestra. Early in May Mr. Mannheimer played a Chopin-Liszt program for the BBC. D.

Florence Festival Concludes With Rare Opera Restorations

Rossini's Cenerentola with Supervia in Title Role Proves Gem—I Puritani in Modernistic Garb—Gigli Acclaimed in Lucrezia Borgia—Mysteries, Ancient and Modern—Bel Canto Contest Staged

By RAYMOND HALL

FLORENCE.—All in all, the musical gem of this festival was Rossini's charming *opera buffa*, La Cenerentola, heard after an absence of exactly 115 years from this same Teatro della Pergola. Surely, this is another case of unpardonable neglect, since the difficulty of finding contraltos or mezzo-sopranos able to meet the florid demands and wide range of the title rôle is an alibi that will scarcely pass muster. To almost all of the Pergola audience, this wholly delightful work which (following Il Barbiere by a year) was composed in the remarkable space of twenty-four days, proved a revelation for its freshness, *brio* and contagious humor. It again proves the vitality of good comic operas in comparison with the rapid aging of so many serious scores, once rated great. Cenerentola, whose delicate sentimental elements, based on the celebrated Cinderella fable, lent it added appeal, is almost all pure gold, musically, and notwithstanding the inadequate libretto, is heard with as much relish today as a century ago.

The major share in the merit for this most welcome restoration goes to Tullio Serafin, whose thorough preparation and brilliant reading of this jewel of a score were all that could be desired for stylistic fitness, verve and fusion between pit and stage. The performance rippled and sparkled from beginning to end. Another major guarantee of success was the securing of Conchita Supervia for the name part. Besides meeting its special requirements in *tessitura* and florid singing, she played and sang with a naïve grace and finished artistry. In short, it was a delectable creation that completely won the audience.

BORGIOLI THE PRINCE

Other unforgettable portrayals were the prince-faking valet Dandini, in the hands of Ernesto Badini, and the pompous Don Magnifico of Ezio Pinza. Their famous duet, Un segreto d'importanza, was literally irresistible. Dino Borgioli made an excellent Prince of Salerno, and a good all-round ensemble clinched an overwhelmingly successful production, marked by joyous plaudits from start to finish—it would be too long to name all the arias and concerted numbers

(*Continued on page 10*)

THE MYSTIC REALM

Chapter IX, That Rara Avis—Opera

(Eleventh Installment)

By OSCAR HATCH HAWLEY

MUSIC is dramatic—as are most things in life—therefore, in combining drama and music to produce opera, composers have merely followed a very natural tendency.

There are many people who do not accept opera as art, and give as a reason that nothing which takes place in opera is natural. Men and women do not sing to each other in real life; they do not intone a long soliloquy on a few notes of the scale when they are meditating and deciding on a course of action. In real life men and women do not strut and pose.

This is perfectly true and yet it may be, perhaps, the very reason why opera is an art—for art is not representation but interpretation, and the value of an art work is not predicated on the fidelity with which an artist reproduces the literal facts of a visible and audible world. A scene in The Bohemian Girl is not made more artistic by the introduction of a collection of barnyard animals and fowls, nor is Wolfram's song to the evening star in Tannhäuser made more moving by the sudden flashing of a bright star in the sky as he sings. These things add somewhat to dramatic intensity but not a whit to aesthetic value.

An Artificial Form of Art

No, opera is not a natural expression of the impulses of men and women. It is as far as possible from that, for all art is not only interpretation; it is also the antithesis of nature. A beautiful park is the result of careful planning, or artistic landscaping—it is not a product of nature, but is man-made. A beautiful home is fashioned from an architect's studied planning. It is no attempt to transform some mountain cave into a place in which to exist. Yet the cave was the first dwelling of man and the house is merely the outgrowth and improvement on the home provided by nature.

Thus it is conceded that opera is artificial. So are painting, sculpture, poetry, drama and music—but from artificiality we get truth, for truth is a product of civilization and civilization is the most artificial thing in the world.

Historians have endeavored to show that opera started with the Greeks of 2,500 years ago, but that is the same as supposing that music began the day before yesterday. If the dramas of Sophocles and Euripides were opera because of the musical accompaniment, then opera is much older than Greek civilization, because there are records of Chinese and Indian plays accompanied by music more than twice as far back as the oldest Grecian dramas.

It makes no difference where or when the music drama started; it is here now, a recognzed institution and a cultural medium of tremendous possibilities and force, even though patronized by a very limited number of people.

Opera gains its force from the fact that drama is an attempt at the interpretation of various phases of life and that the support of music adds potency to the interpretation, because music exists for the sole purpose of emotional expression. Music as the basis of the emotional expression of the drama, so intensifies every word and act that the truth of the lesson expounded is laid bare, revealed as it could never have been through the spoken word. And this is as true of a musical comedy like Of Thee I Sing, or a comic opera like Robin Hood, as of the impetuous and tragic Pagliacci of Leoncavallo or the grand and sustained tragedy of Wagner's Ring.

Difference Between Opera and Drama

To appreciate and enjoy opera one must understand the difference between it and spoken drama. The opera is drama, as is well understood, but there is this vast difference: In spoken drama, situations are unfolded with much greater rapidity, with much greater intensity than in real life. Nothing is left to chance. Every movement, every word, every inflection is worked out and given with exactitude. A person speaks so many words while he is walking so many feet, and these words are spoken in so many seconds, with such and such a volume, and with such and such inflections. The listener is obliged to attend closely to keep up with the action, and many are the subtleties that are—at the time—lost on the audience. These subtleties come to one later in mentally reviewing what one has seen and heard. Sometimes they are lost for good, unless one goes to the play a second and a third time.

In opera, situations are unfolded leisurely, the action is slow (compared to spoken drama), everything is done with great deliberation. Even in the most tense and dramatic situations there is nothing like the rapidity of action, the speed of thought, that is required in a play. All movements, songs and dialogues are worked out with as much precision as in the play, but it takes so much longer to sing a line than to speak the same line that the whole action is retarded very greatly and the listener has more opportunity to see, think and hear what is going on.

Yet, while slower, opera is so much more emotional, so much more intense and even so much more dramatic that there is no comparison between them. It requires three and a half hours' time for a first-rate company to give Shakespeare's Othello. It requires the same length of time to give Verdi's opera of the same name. But there are only half as many words in the opera as in the play, which will show how much slower the tragedy is when made into a music drama.

Gaining Operatic Appreciation

To appreciate and enjoy an opera one must follow the same process as in learning to enjoy and appreciate a symphony, but, because the meaning of all the music is explained as the opera proceeds, the task is much simpler. However, it is just about as foolish to go to hear an opera without first having studied it, as to attend a performance of a Yiddish drama without an understanding of the language. One could get very little from the opera, since one's mind would be so taken up by the actions of the players on the stage that the meaning of the music (if any) would be entirely lost. In this respect, a symphony concert of unknown music is much more enjoyable and can even be appreciated better than an unfamiliar opera. At the symphony concert one could at least listen to the music and get a modicum of satisfaction from it. But the opera, unless one is acquainted with the story, might as well be a Greek play given in the original language.

So, the first principle of understanding, appreciating and enjoying an opera is to purchase a libretto and study the drama. In fact, even before buying a libretto, it is a good idea to go to a library and read a synopsis of the opera. One can then approach the story in a versified form and fully understand it—which is sometimes difficult on a first reading of the libretto.

Having familiarized one's self with the story of the opera so that one knows the sequence of scenes, the next step is to get a musical score for piano and play over the opera several times until the music is familiar to the ear. At the same time one should fit the words to the music so as to understand more easily where the climactic moments come and what lies between them.

If one is not proficient on the piano, one can go to a phonograph loan library and get the records of the opera. Many operas can be had complete in phonograph records and others can be had in abbreviated form. For instance, there are excerpts from various operas which, in ten minutes, give enough of the music to make a whole work more understandable and enjoyable. But there are many hundreds of opera records, and now, with the new phonographs which run for half an hour without change of record, it will be possible to hear almost any opera in exact scenes, just as it is produced on the stage.

The Opera-in-English Controversy

For years much ado has been made about opera in English. If we only had opera in English—say the proponents for music drama in the vernacular—we could fill opera houses just as easily as we fill theatres for the spoken drama. Whoever, they say, has heard of opera being given in Italian in France or Germany, or of German opera in the original in France or Italy? No, indeed. The people of those countries would not patronize opera in a foreign language. They have too much sense. That is why opera is so popular in Europe. So, at least, runs the argument.

As a matter of fact, opera is no more popular in England than in the United States. Why, I do not know; but opera is extremely popular in Germany, Austria and Italy, and to a considerable extent in France, Hungary, Russia, Spain, Scandinavia and the Balkans, and the people are the patrons of opera in most of these countries. Opera is given in the language of the country as a matter of custom, but when the late Caruso appeared in Germany, he sang all of his parts in Italian. Did they think any the less of Caruso for that? Did the opera patrons understand the opera any the less? I hardly think so. He was the most popular tenor in Germany in any role in which he appeared, and he never sang the language.

What does that prove? Nothing. Only I would say this: When I as a little fellow went to church, I wondered why there were words to hymns. The words seemed trivial to me (most of them), but much of the music seemed beautiful. I used to ignore the words altogether and sing the hymns on the tonic sol-fa syllables, or sometimes just on "la," and I had much pleasure in it. So with opera. Although I have been going to opera in many countries for many years past, and though I understand and speak a few foreign languages, I never remember to have listened primarily to the words. Nor, I think, do the majority of opera-lovers.

Before ever going to an opera house I have familiarized myself, however, with the story of the opera and the music—through piano and phonograph. Thus I am able to concentrate my whole attention on the drama. All I want to see and hear is how well the composer has translated the drama into music.

A Question of Classification

In the popular mind, opera is divided into two classes—comic and grand. Comic opera is any kind of a show in which there are a few laughs, with some of the plot given in song and always a happy ending. Grand opera is the kind in which most of the characters (especially the hero and heroine) are killed off during the last act.

Actually there are many kinds of opera, and it is often difficult to draw the line between them. Many critics refer to Wagner's Die Meistersinger as a comic opera because it is filled with humor. As a matter of fact, it is one of the grandest of grand operas and is filled with as much philosophy as any of the other music dramas of Wagner. La Boheme is a grand opera without question—the heroine dies in the last act. Yet La Boheme is filled with as much humor (even downright comedy) as Die Meistersinger. Martha and The Secret of Suzanne are comic or light operas to some, grand operas to many others, because they are usually given by grand opera companies in houses of the first class. We know, to be sure, that they are light operas, full of wit and humor, with no attempt at philosophy, and are thoroughly delightful and enjoyable.

Some people make the distinction between grand and light opera a matter of how much music the opera contains. If every word of the opera is sung, it is a grand opera. If there is a dialogue or any spoken phrase in the work, then it is light opera, no matter if there is not a living character left on the stage at the final curtain.

For myself, I divide opera into several classes according to mood, and let it go at that. But why have classes at all? Why not think of opera according to the definition in the dictionary and let that include everything? "Opera: The musical form of drama, composed of airs, recitatives, choruses, etc., with acompaniment of orchestra, scenery and acting." I do not see but that for all practical purposes this takes care of everything one wants to know. If you are going to a play, you know that it will be spoken drama with possibly some musical interludes. If you attend an opera, you know that it will be drama with music and that the music may be light and tuneful, or elaborate and tragic, or any degree between the two. But there are two distinct types of opera in the grand field—the "story opera" and the "philosophical opera." In the first category are many of the French and Italian works, while in the latter fall many German and Russian works.

Then there are the Wagnerian music dramas, in a class by themselves. To attempt to describe Wagner opera is like trying to describe the universe. These operas are cosmic in conception and execution, dramas of the transcendental order, with music of such sublimity and power as to remove them from all classification in which the play is considered as the basis of mere amusement or entertainment.

To the embryo music-lover the advice may be given that one should not see and hear a Wagner music drama without first having devoted some study to both drama and musical score. If one will do that and will then go repeatedly to hear these works whenever opportunity offers, one will finally come to an understanding of their philosophical basis, of their profound interpretation of human life. This spirit of immensity pervades everything Wagner composed. It is the most moving, the most powerful, the most emotional of all drama, whether considered as opera or play, but it is not for the tired business man, the nineteenth hole golf expert or the reader who thinks Rider Haggard's She the greatest novel in the English language.

Arduous Task of Rehearsal

Let no one be deceived by the ease with which actors and singers go through their parts in an opera. Operas are not easy to perform, even the least of them, and more study and rehearsing are required to bring them to a smooth performance than for any instrumental program, no matter how huge or complicated. It is no wonder that so few operas are given in America annually when one contemplates the enormous labor required for the production of even a light opera, to say nothing of staging one of the creations of Wagner.

There is the classic example of the first production of Tannhäuser in Paris, in the spring of 1861. The work was in preparation all winter. Wagner rewrote a great deal of the music so as to make it acceptable to Parisian audiences. Translators worked hard to make a French version that embodied the spirit of the drama. Singers, choruses, directors, chorus masters, artistic directors, all worked with a will and like slaves. There were 164 rehearsals, and then the opera was a failure. Not because it was not well prepared, but because the opera patrons did not want to hear it and would not give the singers a fair hearing. Thus, after enormous work and expense ($40,000 had been spent on the production, and the sum was worth in buying power twice what it is today), the opera was withdrawn after three presentations.

At the present day booing or hissing an opera from the stage is a rare occurrence. In Anglo-Saxon countries, at least, audiences are a little more polite, even if no more civilized, than they were seventy years ago. But composers still have to think of their audiences if they want to get a hearing. A composer may have one of the best ideas in the world for a drama with music and feel that he would like to present it to the public; he may work for years over the score and produce a work that by common consent of his compatriots is judged to be in the first rank, both musically and dramatically—a mile-stone in artistic progress; but, because the style in which he has translated the emotional element of the drama is not familiar to the opera-going public, they turn thumbs down and it is not heard for decades—if ever. This has happened many times and the end is not yet. It was not opera, to be sure, but it is a pretty good example of the neglect of genius by the music public of the early nineteenth century that Schubert's great Unfinished Symphony was not heard until forty-three years after its completion and thirty-seven years after the composer's death.

Program notes are not as necessary for operas as for symphonies, overtures, tone poems, suites, etc. The opera furnishes its own notes and if one has looked up the plot and the libretto he does not need anything further. But, to guard against the possibility that a stranger may stray into the opera house and not know what is going on, the management sometimes publishes elaborate programs in which synopses in English of the current bills are given. However, it is not recommended that one go to an opera and get his first knowledge of it from the program of the performance. It is rarely satistactory.

Difficulty of Maintenance

Opera is so worth while that it would seem as if all the people in a city who love the drama would flock to opera performances. But the average case is far otherwise, and the difference is well illustrated by the different manner in which drama and opera are financed. Opera, all over the world, wherever it is given, is a subsidized institution. In some countries—as in Germany, Austria, France, Spain—the government pays the deficits. In America and England the governments do not consider art to be a prime necessity, and thus no money for art projects is appropriated. Instead, the subsidies are paid by wealthy patrons who, like the supporters of symphony orchestras, desire to be known as patrons of art. Sometimes the deficits have been staggering. The Chicago Civic Opera has cost patrons more than a million dollars on several occasions, and the season was only of approximately sixteen weeks. The opera at Ravinia Park, just north of Chicago, has been run at a loss of a quarter of a million dollars for a season of ten weeks.

And all of this in order that you and I might have the pleasure of hearing the greatest of music dramas at the lowest possible

(*Continued on page* 10)

An Entrepreneur of American Impresarios Idles His Thoughts

Charles L. Wagner Tells How Great His Artists Are

By SIMON SNOOPER

Fool that I am, I came into the Musical Courier office late last Saturday afternoon when everyone was gone and only little pieces of cheese lay around waiting the nibbles of the traditional office mice. On my desk I found a message from Horace, stating that Charlie Wagner was to be interviewed and, as Leonard is in Europe and that nut Johnson wanted to go swimming, I'd have to take it.

Now you know, gentle readers, I am a tractable person, but I am all ire and goose pimples when anyone tampers with my vacation. "Am I or am I not on a holiday?" I yelled at the void. Echo answered not, so I wondered what to do.

If I went to see that temperamental prima donna of managers, Charles L. Wagner, then he'd know that Simon Snooper really wore pants and wasn't, after all, a malicious ectoplasmic phantom of the world of the fourth dimension. "Besides," pondered I, "why in the devil should that *entrepreneur* of impresarios not start thinking his Idle Thoughts of a Busy Manager on paper without bothering me, the impenetrable Simon?" Silent Echo answered, "Perhaps he isn't thinking any more."

Again, my hands clasped over my bowed brilliantined locks, I wondered what to do. Orders is orders, and to fulfill them I'm the entire Six Hundred riding onward.

Aha, the trusty telephone.

Charlie, the Poet

I called Charles L. Wagner.

"Please, Mr. Wagner," I asked peremptorily, "I want you to tell me why in Sam Hill I've got to take an interview from you?"

"Who are you?" demanded the magnitudinous manager.

"Simon Snooper."

"Oh, no, you aren't He's in the wilds of Canada."

"Believe it or not. It's me or I—whichever you prefer."

"You remind me of a poem I dashed off yesterday. Listen, my child, and I will recite:

"This world of fools has such a store
That he who would not see an ass
Must close his house and bolt his door
And break his looking-glass."

"All right," I murmured, "now that you have properly insulted me, let's be friends. How about the interview?"

"Why an interview? Why not let me interview myself? I know the questions I am willing to answer—also those you are afraid to ask."

"Well, go ahead and talk," I said. "I won't be responsible for anything you say. I'll write it down just as you spout it. And if anybody wants vengeance I'll gladly be his second. Business is what you want to tell the world about, I judge."

Everything Looks Rosy

"Business looks more than promising. We have established new contacts in many places, especially on the West Coast where new blood was badly needed. Merle Armitage has already sold over 1,200 season tickets for the big Star Course in Los Angeles and Wilfrid Davis is equally alert and successful in San Francisco and also has charge of the course at Stanford University. Business in the Northwest seems a bit uncertain. They need a Master Mind up there to reconstruct the entire territory, and I see one looming up on the horizon." (I stuttered incoherently.) "What's that? If I told you, you would know as much as I do.

"While out West I heard a local manager sigh poetically, 'What is so rare as a day in June?' And I told him, 'Booking a concert date for an artist in June.' And this reminds me, John Charles Thomas opened the Bowl season on July 13 in Hollywood and is now in San Francisco rehearsing as the star for the Bohemians' production in the Grove, July 29. After that some fishing and boating and then work, and how that man can work! He has engaged Carroll Hollister to begin activity as his accompanist September 1. You know John Charles is preparing three big recital programs to be given at Town Hall within five weeks this fall, on October 22, November 5, and November 26. This easily places him as one of our greatest creative artists and one who respects his public, don't you think? He is booked solid for concerts up to the time that he joins the Metropolitan Opera Company. On April 15 he begins his European tour, which may extend to Australia, returning to the U. S. in the fall of 1934. How's that?"

Second Wind

"Keep going," I urged. "You've got more on your attraction list—or are you just stopping for breath?"

"Let's take Doris Kenyon."

"O. K. It's Doris' bid."

"Doris Kenyon has just returned from her honeymoon and has started working on her new recital program. Her recitals in costume have been a tremendous success everywhere. We have just issued an unusual and beautiful new booklet of her work. Her recent picture, in which she plays Mme. Pompadour to George Arliss' Voltaire, will be released this Fall. We have had no greater artist since Yvette Guilbert and no greater beauty since Mother Eve started on her fruitful career." (I laughed merrily.)

"My plan of giving great artists at popular prices has caught on very strongly, and when you give them the three finest singers still going strong. The concert platforms he has trod, if laid end to end, would stretch from N.B.C. to C.B.S.

"Rosa Ponselle will open her season at the Worcester Festival, October 6, and has a big concert tour before the opera and a coast trip in March and April—her first trip out to the Far West in seven years. She had a fine publicity break on the Prince Humbert incident in Rome when she objected to the royal smoke screen. All Wagner artists are front page material." (I choked.) "What's that? Perhaps you're right."

"Quite," I whispered, "quite. But haven't you forgotten an old friend?"

"You mean Gieseking, eh?"

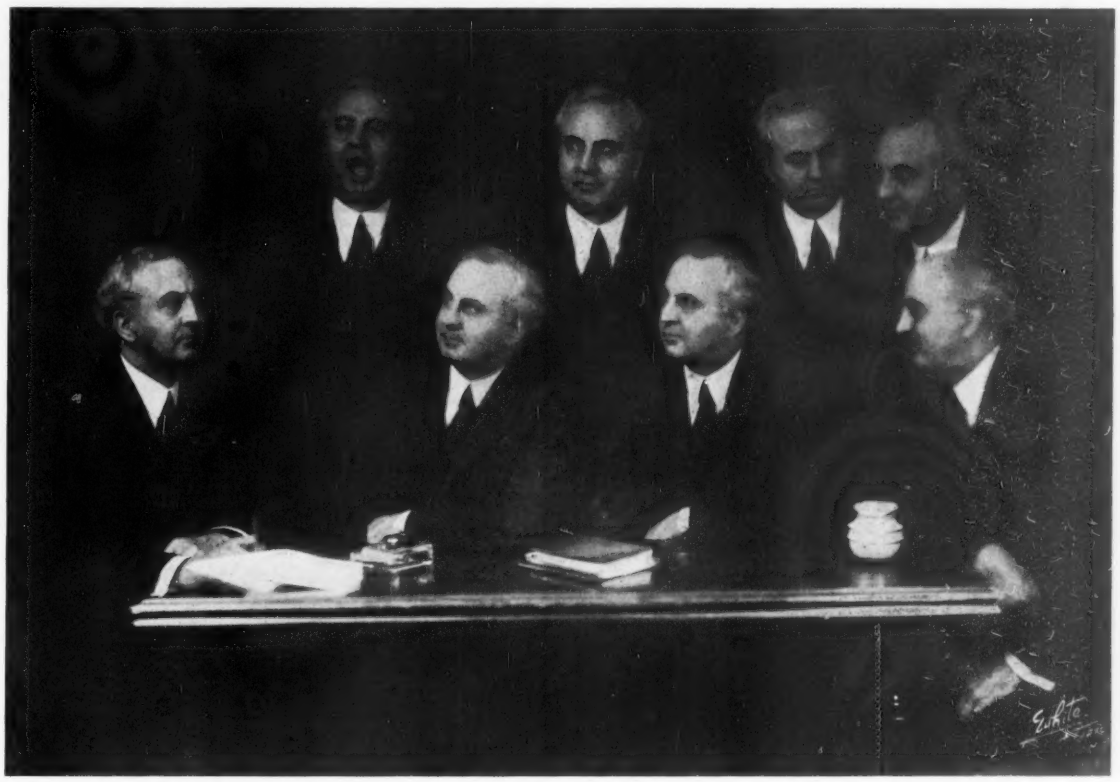
"Check."

"Certainly not." (Did you ever hear Charlie being indignant? Ask Frances Alda.) "Gieseking, as usual, gives only nine weeks to the U. S., including Wisconsin, the Musicians' Club of Evansville at their annual breakfast, the first Saturday in May, 1932, and they have engaged me again for the same time in 1934. Now, laugh. My good friend, Karl Knecht, the very talented cartoonist of the Evansville Courier, sent me a clipping about my talk. After printing my best jokes, the critic ended the article by this charming phrase, 'He was greeted by great applause as he sat down.'"

Several Slams and a Couple of Cracks

"Did you see anybody I know out West?"

"Saw James Devoe and wife, formerly of Detroit, now in San Antonio. He has been very ill, but is regaining his health and will soon be in the field again, I am sure. Most likely in the South. He came down to the hotel to see me, walking with the aid of two canes, and greeted me with a meaning smile. 'I'm using two canes in



THE BOARD OF DIRECTORS OF THE CHARLES L. WAGNER COOPERATIVE CORPORATION

Reading from left to right, they are: President, Charles L. Wagner, First V.P., Chas. L. Wagner; Second V.P., Charles Lewis Wagner; Third V.P., C. Lewis Wagner; Fourth V.P., Carl L. Wagner; Fifth V.P., C. L. Wagner; Secretary, Carl Ludwig Wagner; Treasurer, C. Ludwig Wagner. The board is meeting to establish a Code in the musical managerial game at the insistence of President Roosevelt*

* This might mean Veiled Prophet.

and the two greatest instrumentalists in one course and can offer them two such unusual novelties as Doris Kenyon's Recitals in Costume, and Teresina, whom Madrid calls the most authentic Spanish dancer, your course becomes a cinch. With all due modesty, sez I, we alone can do this.

"One local manager told me in an ecstatic moment, 'I followed your advice and reduced my course price.' She gave me her announcement and I found that she had reduced from $18.00 to $17.00 Some musical dieting, eh what? I am thoroughly convinced no concert course is worth over $10.00 and most of them not that. But when you have the capacity you can make good money on the best five-attraction course at $5.00. But not by trying to sell to the public 'sight unseen.' Tell the public what you will give them for $5.00 and then give the public what you promise them.

"Many good local managers have been spoiled by allowing outsiders to come and help them run their business. No city office is big enough 'to do all your business for you.' Local managers as well as national managers can make money only on their own hard work, and they must risk something if they win. You cannot get anything out of the world unless you put something into it. I have never believed in big combinations and the past five years have proved that artists are only happy under individual management. Watch developments the next two years—things are changing for the better."

A Horn That Really Toots

"That's hitting 'em, Charlie," I yelled. "Now how about Rosa, Sigrid, and Mischa?"

"Onegin already has 50% more dates than our guarantee calls for—and besides is appearing with Toscanini and the Philharmonic for three performances each in Beethoven's Ninth and Missa Solemnis.

"Elman starts fiddling on the West Coast in late October and works East until his Carnegie Hall recital, December 11, which is the beginning of his twenty-fifth season in America. Only forty-two years old and and has only five open dates now. He was in Los Angeles last spring during the earthquake and had just gone up to the seventh floor of the California Music Company when the building began to rock and seven big Baldwin concert grands began to move towards him. With that delightful sense of humor he possesses, he told me his first thought was, 'They are after me, trying to get their revenge on me.' But he held his ground and they calmed down the moment he touched the keys."

Charlie Does not Look for Trouble

"But now, Charlie, listen. You haven't told me anything about yourself. What escapades have you escaped from recently?"

"I suppose you are referring to that nonsensical rumor that I was to take over the Philharmonic Orchestra of Los Angeles and the Bowl. It broke just about the time I arrived on the Coast, and Merle Armitage had the situation well in hand. The papers all interviewed me, but I soon convinced them that I had no interest except to see John Charles Thomas appear with their fine orchestra. I certainly would never be interested in managing an orchestra. In 1910 and 1911 I managed the St. Paul Symphony with the late Walter Henry Rothwell, a whole season ending with a tour of ten weeks and three days from Edmonton, Canada, to Buffalo, N. Y. I have always held that conductors, dramatists and stage hands are the worst prima donnas in the world and I fight shy of them whenever possible. All these rumors seem to have been spread about by a fussy young manager from Los Angeles.

"That reminds me of a story. Some years ago in my home town, Shelbyville, Ill., Bishop McCabe addressed the Methodist conference, and he suddenly stopped in the midst of his sermon and said, 'If that girl in the back seat with the red hat on doesn't stop whispering, I'll point her out to this congregation.'"

"But that isn't an escapade, Charlie."

"No? Well, here's one. You will recall I was the speaker (capital S, please) for honor of two New York managers whom I have cause to remember.' Well, I have never carried a cane. I'm not old enough to use one—or to play golf.

"Am sure Devoe will come back and profit by a few mistakes, as we all do. He had for a long time been too loyal to certain old-timers, and they had not kept up-to-date. You know, many of our good singers whose glory is now fading, but all of whom are fine artists, quite lost their heads a few years ago and became radio'd, and now are still up in the air in the concert business. Some of them received as much as seven grand and thought they would be happy ever after. The radio program maker made them insult their audiences by mediocre selections. I have often wondered, Why is a radio program maker?

"There is really no reason for any of these old artists to become *passé*. All they need do is to keep up-to-date. I am a gardener by choice and have planned and made many old-fashioned gardens filled with perennials. It takes years to get them to bloom freely and beautifully, and they need constant care and culture from season to season. New ground must be prepared and each plant kept in shape. Without an expert gardener, they give only mediocre results. They require individual care and handling and you cannot weed out the garden with a lawn mower. No real artist need ever be a has-been. They need only constant work and the guidance of an expert. Am I an expert? Well, what do you think?"

"I don't think you like competition, Charlie. You seem to be so vituperative this afternoon. Why don't you form a little merger all by yourself? At least you could always be in conference."

"That reminds me," Charlie chuckled. "Have you noticed that George Engles attends more dinner parties than anyone in our profession? Maybe that's why the agents say the season is late, but it really isn't so very late, sez I."

"But I have heard talk of a merger of the independents."

(*Continued on page* 8)

Hollywood Bowl Concerts Welcomed by Multitudes

Alfred Hertz Fêted in Tenth Year as Conductor of Opening Program —Nicolas Slonimsky Introduces American Overture by Roy Harris—John Charles Thomas and Fanchon and Marco Ballet Among Applauded Soloists

Los Angeles.—Three anniversaries were observed as the Hollywood Bowl concerts commenced July 11, under the baton of Alfred Hertz. The half-century of Wagner's death was remembered with a truly consecrational reading of the Lohengrin prelude. The fortieth recurrence of Tschaikowsky's passing (by actual calendar-count not due till November) occasioned a memorable interpretation of the fifth symphony. The second half of the program was lighter. As previously reported, it included Erich Wolfgang Korngold's Much Ado About Nothing suite and the waltz, Wine, Women and Song, on a more than three per cent. basis according to Johann Strauss.

As for the third anniversary, it was well attested by an attendance of more than 13,000 people, who cordially welcomed the "Father of the Hollywood Bowl" upon his tenth engagement in twelve years. It is a record no other director has achieved in Los Angeles. Possibly no one has endeared himself to concert-goers as the man who pioneered this outdoor series in 1921, when open-air concerts were an innovation and the Los Angeles Philharmonic Orchestra played in a "shell" constructed of canvas, because "symphonies under the stars" then were still little more than an idea. Hertz made them an artistic reality of immediate appeal and Los Angeles has not forgotten.

Rarely has a Bowl audience listened as it did to the Wagner of Hertz and his Tschaikowsky. The Grail rite from Lohengrin took on mystic reality under the starry skies. The fate-charged message of the Russian opus grew more significant as the listeners beheld an eternal cadence in the dimly lit silhouettes of the hills enshrining this outdoor temple of music. Not a hand stirred between movements. It was an attention which spelled comprehension of music and music-making. Only at the close did appreciation take on conventional expression by way of ovation for the maestro and the Philharmonic Orchestra members, especially Alfred Brain (French horn), Pierre Perrier (clarinet) and Henri de Busscher (oboe).

Slonimsky and Thomas Hailed

Nicolas Slonimsky conducted the July 13 program, or what was left of it after John Charles Thomas had stilled persistent plaudits with a sixth encore by ten o'clock, more or less the official closing time. Slonimsky commenced with his own "conjectural version" based on a choral fragment from the Orestes of Euripides. It is an unconvincing study in quarter tones by way of especially tuned fiddles and as it lasts not more than a minute, listeners had hardly time to be startled. Followed a traditional reading of the Oberon overture.

Thomas was greeted in the manner due a popular favorite. Another audience of some 13,000 had gathered and they insisted immediately upon three encores to follow the Eri tu aria from Verdi's Masked Ball. The baritone sang the Tannhäuser Evening Star and Di Provenza del Mar from Traviata, one solo arousing greater enthusiasm than the other. Thomas was in a winning voice and mood, and so in a sense, was the audience.

However, the mood rose when the American singer returned after the intermission. The Brindisi aria from the Thomas opera Hamlet occasioned an ovation. A popular song with piano was added, but applause and whistling persisted. Lights were lowered to indicate the continuation of the program, but the people wanted Thomas, who, after repeated appearances and bows and a speech of thanks, added the Pagliacci prologue, Mr. Slonimsky conducting, as during the encores in the first half of the evening. And still patrons were not appeased until Thomas returned and returned, finally giving a stirringly realistic version of Ole Man River, unaccompanied.

By that time it was past ten o'clock. The Napoleon suite of Honegger (new here) was omitted entirely and the first movement of Beethoven's Eroica was played.

Ballet Assists Orchestra

Mr. Slonimsky's second program, July 15, was more successful. He had announced the Meistersinger overture and second Borodin symphony, followed after the intermission by the American Overture of Roy Harris, two Fanchon and Marco ballet versions of the Blue Danube, and Gershwin's Rhapsody in Blue. En Saga by Sibelius was canceled owing to the lateness of the hour. Slonimsky had interspersed this program with Fanfares by de Falla, Hamilton Harty, Goossens and Leigh Henry (for whose magazine, Fanfare, they had been written, and they are "paper music"). The program described these Fanfares as "attention condensers," but their effect is to the contrary. Quite modern, these brief blasts for three and four part brass sound as if played out of key, the shortness of phrases not permitting harmonic development by way of modulatory justification. The Wagner overture was well played, and the symphony received an intelligent and sympathetic reading, especially in the first movement. In the Roy Harris score there occur two or three strong episodes distinctly American in feeling, pensive and powerful. Slonimsky has a keen perception for music of the modernists and succeeds in welding chaotic works into a unity which clarifies them to audiences.

Both Fanchon and Marco ballets were excellently done by about 100 well skilled, splendidly organized dancers. Costuming and lighting, too, were excellent. From a spectacular viewpoint, they were the best offered at any time in the Hollywood Bowl. Ada Broadbent and Harvey Carels did fascinating solo dances. The Rhapsody seemed a Negroid-American rite of spring and left not much to the imagination. George Stoll and Rube Woolf respectively conducted the ballet music. Ten thousand people attended.

The first concert in the Sunday afternoon Twilight Hour series of the Bowl season was well attended. Lillian Steuber scored with expressive style and technic in the Bach D minor concerto. Slonimsky introduced the first symphony of Mozart, read with finesse and authority, and Ionization by Varese. The latter aroused only mild interest. The program also held a brilliant performance of Strauss' Till Eulenspiegel, and Milhaud's Fanfare Romantick, Stravinsky's Fanfare for a Liturgy, Satie's Fanfare to Awaken the King of the Apes, who sleeps with one eye open, and Scriabin's Divine Poem.

As reported before, concert affairs have been taken over by the Symphonies under the Stars Foundation, the regular Bowl Association merely acting as public trustees for the amphitheatre, which moreover is county property. The recently formed Foundation is headed by Earl C. Anthony as president. (Mr. Anthony is owner of KFI-KECA, radio terminals of NBC.) Otto K. Olson is treasurer and Glenn Tindall, secretary-manager. Dr. Bruce Baxter and Dr. E. C. Moore, representing the University of Southern California and of California respectively, serve as board members.

Popularity of the new organization increased with the return to former admission prices. Single tickets, even on solo nights, are sold at fifty cents. Season ticket books, containing forty coupons, cost only $10, bringing the price per concert down to twenty-five cents.

Future Bowl Schedule

Nicolas Slonimsky follows Alfred Hertz on the conductor's stand for the remaining three concerts of the initial week. In addition to these three appearances, the Bostonian will appear on July 20 and 23 in concerts of equally arresting content.

Remaining dates have been assigned to conductors and soloists as follows:

Arthur Kay, July 18; Sir Hamilton Harty, Irish *Maestro*, July 25, 27, 29, August 3, 5, and 6; Nat Finstein, conducting ballets, July 29 and August 19; Richard Lert, August 1; Raymond Paige, conducting, August 8; Ossip Gabrilowitsch, August 10, 13, 15 and 20, to be heard as piano soloist, August 17; Pietro Cimini, August 12; Alfred Newman, conducting ballet the same evening; Hans Blechschmidt, conducting, August 17; Charles Sheperd, August 19; Bernardino Molinari, August 22 to September 3, eight appearances.

Soloists engaged include: Queena Mario, coloratura soprano, July 20; Isobel Baillie, English soprano, July 22; Grace Moore, soprano (tentative), August 3; Jascha Heifetz, violinist (tentatively), August 10; Ossip Gabrilowitsch, pianist, August 17. Sunday twilight concerts which commenced July 16 will have Ruth Wilson, violinist; William Machen, baritone; Helen Vaughn Gilbert, cellist; Eloise Reintzer, coloratura soprano; Martin Black, violin-

(*Continued on page* 17)

Mrs. John Leonard Eckel, *Director*
The Violin School
589 DELAWARE AVENUE BUFFALO, N. Y.

A REHEARSAL OF TIEFLAND

in the gardens of Charlotte Gadski-Busch, Berlin. Left to right: Gotthold Ditter (Berlin Städtische Opera) as Sebastiano; Mme. Ditter; Elfriede Purfürst as Nuri (a pupil of Mme. Gadski-Busch's); Charlotte Gadski-Busch; Dovel Handman, pianist and conductor of the Gadski-Busch School; Hannie Huttenes (also a Gadski-Busch pupil); Mme. Matja v. Niessen-Stone, vocal teacher, and Mr. Jablonsky, formerly of the German Grand Opera Company which toured America, as Tomaso. Another artist working with Mme. Gadski-Busch is Gretel Slezak, daughter of the eminent singer.

Second Week of Zoo Opera Brings Five Productions

Rose Tentone Makes Brilliant Début As Nedda—Ravel's Bolero Interpreted by Ruth Page and Ballet—Coe Glade Heard as Colorful Carmen

Cincinnati, O.—Pagliacci was easily the high spot of the second week at the Cincinnati Zoo Opera and of the season so far. The singers were thoroughly at home in their parts; the audience, which was the biggest of the season and so overflowing that the S.R.O. sign was hung out early, was in infectious mood. There was that good feeling between audience and singers which always makes for a success and a fine presentation. Then, too, Isaac Van Grove held the baton again and put every ounce of genius into his work, the orchestra and singers responding with fire and enthusiasm.

Rose Tentone's Auspicious Début

The evening marked the operatic début of Rose Tentone, as Nedda, and she far outdistanced all expectations of her voice and ability. She showed a flair for operatic singing and fine training even to the smallest detail. Her voice has a wide range and purity of tone, sureness of pitch, and flexibility. She has excellent control and her voice always blends beautifully in duet and ensemble. This auspicious début should augur well for a brilliant future for this gifted young American singer who won the unstinted approval and a warm welcome in critical Cincinnati.

Aroldo Lindi, another newcomer who made his Cincinnati début earlier in the week as Manrico in Il Trovatore, delighted with his sympathetic and powerful singing of Canio. Lindi showed a fine voice, even in every register and true at all times.

Joseph Royer was Tonio, the revengeful clown. Giuseppe Cavadore made of Beppe a sympathetic character. Carl Schiffeler sang Silvio, a rôle for which he is well suited. The chorus led by Herman Tappo added color and zest to the production. The usual stage setting, even the capricious donkey drawing Nedda's cart, lent interest to the production. Curtain calls were vociferous and many.

Ravel's Bolero and Ruth Page

The second part of the evening was devoted to Ruth Page and her conception of Ravel's Bolero. It was a stunning and colorful production which drew storms of applause from the enraptured audience. Miss Page was supported by Blake Scott and a *corps de ballet* of twenty girls clad in the black, tight fitting basques and beruffled skirts of Spain, to which red and black fans and flame-colored shawls added a smart, effective note. So great was the success of this evening's offering in opera and dance that its repetition was demanded for this week.

The week's program opened with a repeat of Lohengrin with Leone Kruse-Huk singing Elsa with finely routined voice and sense of climaxes. Her voice of wide range, added much to her interpretation of Wagnerian music. Frederick Jagel was the splendid Lohengrin as in the first week's production, bringing the house down with his fine singing and acting. The other rôles were filled as before.

Il Trovatore brought Alma Peterson back to Cincinnati where she is always a great favorite for her fine artistry. Aroldo Lindi was the new Troubadour, making his Cincinnati début and winning laurels with his impressive style of singing. He is a distinct addition to the Zoo Opera forces and was well received by the audience.

Madam Butterfly was repeated with the same cast as last week and presented Hitzi Koyke for the last time in this highly effective part.

Carmen always draws a full house when Coe Glade sings the title rôle. Her luscious voice, clever acting and fine singing created a splendid performance. Lindi was the Don Jose, Joseph Royer the Toreador, and James Wolfe appeared as Zuniga. Micaela graced the Zoo Opera stage in the person of Ruby Mercer. Elizabeth O'Brien and Martha Dwyer were lovely gyspy girls, while Giuseppe Cavadore and David Lazarus were dashing smugglers and Herman Tappo as Lillias Pastia supplied color with his portrayal. The chorus was superb, adding richness of color and tone to the production. Van Grove brought all the forces of orchestra, artists, and unseen forces together into one brilliant presentation. The audience applauded vociferously with "Bravos!" interjected, recalling the artists and conductor again and again. M. D.

Opera Patron Leaves Bequest to Cincinnati Zoo Opera

Cincinnati, O.—A faithful attendant at the Zoo Opera here for many years, Gus Gildehaus, left the residue of his estate for the furthering of his favorite phase of music. Not only did he enjoy these operas which for the past seven years have been under the musical direction of Isaac Van Grove, but Mr. Gildehaus helped many others enjoy these musical offerings.

When his will was offered for probate, after his recent death, it was found that, in addition to his various bequests to relatives and friends, institutions and organizations, about $35,000 is to be held in trust for ten years and then is to be turned over to the Zoological Society to create the Gus Gildehaus Fund. The income from this fund is to provide musical entertainment at the Zoological Gardens or help provide for the opera. To be certain that his money will afford pleasure to the people of the city he stipulates that if the Zoo Gardens are no longer in existence ten years hence, the fund is to be used for "high grade musical entertainment in city parks." M. D.

An Entrepreneur Idles His Thoughts

(*Continued from page* 7)

"I don't think there is so much talk, but I am sure there is a lot of thinking being done. My first V. P. doesn't approve of all I say. The other day he yawningly interrupted a choice bit by quoting verse twenty-three from Proverbs XXI: 'Whoso keepeth his mouth and his tongue, keepeth his soul from trouble.' I discharged that Vee Pee immediately. And—"

As I hung up the receiver, Charlie was still talking. Before this is printed I'll be on my way to Coney Island, where legs is legs, no matter what size. Damn it, my vacation isn't over, and if the powers that Think-They-Be don't like it, they'll have to stop going swimming and write interviews themselves. Selah.

Chicago Philharmonic Orchestra Makes Impression at First Concert

Czerwonky Favorably Received as Conductor—Midwestern Composer Has Premier Performance of Work—Edna Kellogg Fêted as Soloist—Collins Gives Piano Recital

CHICAGO—The rebirth of the Chicago Philharmonic Orchestra, of which Richard Czerwonky is conductor and Charles C. Cukor, manager, took place at the Auditorium Theatre, on July 6. The orchestra, which has been rehearsed for months under Czerwonky, made a deep impression on the public as an instrument of the first order. The strings are brilliant, the brasses mellow, the reed instruments excellent, and the percussions count distinguished players. They all combined in making the program interesting. It contained the Weber overture to Der Freischütz, Dvorak's New World symphony, Liszt's Les Preludes and brought the first performance here of a Heroic Poem by the Chicago composer, Radie Britain.

Miss Britain, who dedicated her composition to Charles Lindbergh's immortal flight to Paris, is a composer of high merit and her work met with distinct success. Though a young woman, she is not an ultra-modern composer inasmuch as she still believes in melody and refrains from writing cacaphonic music. Her Heroic Poem is atmospheric. It describes the flight of the aviator and even without program notes one could follow the Colonel over the deep, his arrival in Paris, his anxiety and finally his triumphal reception. Miss Britain is a composer with imagination. Her pen is facile and her music closely woven. Her name was well associated with the composers on the same program.

CZERWONKY ENHANCES REPUTATION

We have left for last a report concerning Richard Czerwonky. We have seen him previously at the conductor's desk and knew that two years ago he had won the Berlin public when he conducted the Berlin Philharmonic in the German capital. What he has accomplished with the reorganized Chicago Philharmonic orchestra demonstrates that he is not only a fine conductor, but also a good disciplinarian. The men responded to his most minute demand, his cues were exact and his readings those of a musician and an interpreter of skill. Czerwonky's big chance here came through the efforts of Manager Cukor. He seized it and thereby greatly enhanced his reputation as a master of the baton.

EDNA KELLOGG FETED

The soloist of the night was Edna Kellogg, who made a hit in Godard's Les Regrets and Charpentier's Depuis le jour. Known to Chicagoans through her many radio appearances, Miss Kellogg is a singer who deserves the title of musician. She has a glorious voice, even in all registers and she guides it with consummate artistry. Her diction is clear, her phrasing excellent and her reception at the hands of her auditors indicated that good singing is appreciated in our city.

MAXWELL SINGS AT FLOATING THEATRE

Every week a Century of Progress gives concerts at the Floating Theatre, engaging artists of the first order. At the concert of July 6 the soloists were Margery Maxwell, soprano; William Miller, tenor, and Nina Mesirow Minchin, pianist. Due to other duties we heard only Miss Maxwell in her first group—Tosti's Goodbye and Springtime of Love by Moszkowski. Miss Maxwell has a big following throughout the country and many of her friends and admirers took the occasion of this appearance to go to the Floating Theatre. In splendid fettle, she sang with that beauty and opulence of tone which have made her a favorite among opera lovers. Added to her vocal qualities is her fine and clear enunciation of English.

EDWARD COLLINS' PIANO RECITAL

Edwards Collins drew a packed audience to the Punch & Judy Theatre on July 11, when the pianist gave a recital in the summer artist series of the Chicago Musical College. His program was well built and included numbers by Beethoven, Brahms, Chopin, MacDowell and Liszt and a group of his own compositions. Collins is a pianist who does not specialize in the works of one composer. He pays tribute to many and interprets their compositions authoritatively. It is unnecessary to dwell on Collins' impeccable and facile technic. He played with his customary accuracy and brilliance and showed the students present how Beethoven, Brahms, Chopin, MacDowell and Liszt should be played. As to his own compositions,—including the Valses Elegante, Limpide, and Capricieuse and his Passacaglia—they added materially to the performance. He was enthusiastically received.

OTHER CHICAGO MUSICAL COLLEGE RECITALS

A two-piano recital was given on the Chicago Musical College summer series on July 13 by Bernice Jacobson and Dorothy Crost. These pianists were heard recently in a recital under Bertha Ott's direction which was awarded them as winners of the Society of American Musicians contest. On this occasion they showed themselves to be pianists efficient in the art of two-piano playing. Artist students gave the July 15 program.

CONCERTS AT A CENTURY OF PROGRESS

Several musical programs are given daily on the exposition grounds in the court of the Hall of Science and at the Floating Theatre. On July 11, a program of ballads was offered at the Floating Theatre with Elsa Hottinger, mezzo soprano; Herbert Robinson, baritone, and Nina Mesirow Minchin, pianist, as soloists; a musicale was given by the National Council of Women in the Hall of Social Science; the Orange Blossoms Quartet gave programs at the Florida exhibit and at Floating Theatre, and the De Saible singers gave a program in the court of the Hall of Science.

On July 12, the first of a series of matinee dance concerts by Sylvia Tell, danseuse, was presented at the Illinois Host Building; Gads Hill Settlement House chorus, the Mundy choristers and Olivet Baptist choir and the Isabella Choral club sang at the Hall of Social Science, the Foating Theatre and the Hall of Social Science respectively.

Victor Grabel's Chicago Concert Band played a program on the Floating Theatre on July 13. A concert program was given on the same evening by a quartet made up of Eunice Steen, soprano; Ada Paggi, contralto; Charles Sears, tenor, and Edward Davies, baritone, and Nina Mesirow Minchin, pianist, in the Court of the Hall of Science. Various choruses also were heard through the day.

REUTER-ZENDT RECITAL

Kimball Hall was not large enough to accommodate the patrons of the American Conservatory and the friends of Rudolph Reuter, pianist, and Marie Zendt, soprano, when those two artists appeared in joint recital on July 12. Reuter, heard in his first group consisting of numbers by Gluck, Brahms and Schumann, displayed the full gamut of his pianistic ability. He plays with such grace and suavity that he has been called an aristocrat of the piano. That aristocracy was much in evidence on this occasion. The students on hand had a real lesson in interpretation even though the pedagogue always disappears and gives place to the artist and the interpreter when Reuter plays.

Mrs. Zendt won the plaudits of the crowded house by her beautiful singing of a group by Schumann and Schubert. She always has had a lovely voice and used it with understanding, but it is by her interpretation that she shows what can be accomplished by a singer. True, she took some of the songs at too fast a tempo and others too slowly, yet singers of our days often throw tradition to the winds to imbue in songs their own ideas and personality.

VISITORS HERE

Max Rabinoff is in town; likewise Gabriel Grovlez, conductor of the Paris Grand Opera. Chicago is a good place for musical prospectors, especially for those with an eye toward a permanent grand opera company.

GRACE DENTON'S CONCERTS TO CONTINUE

Grace Denton announces that she has completed arrangements for a second series of Monday night concerts at Orchestra Hall beginning in October. Lawrence Tibbett opens the course on October 30. Serge Lifar, of the late Serge Diaghileff's ballet, is to make his Chicago debut November 27 in a dance program with a group of dancers. Elisabeth Rethberg will give the December 11 program, and Yehudi Menuhin be heard in violin recital January 22 after an absence of several seasons. Lily Pons closes the series February 5.

AMERICAN CONSERVATORY NOTES

The department of public school music is having a large attendance this summer. One of the features of this department is the Friday morning round table discussions. Among the speakers are Osbourne McConathy, guest teacher; Frances E. Clark, nationally known educator; Margaret Streeter, of the National Radio Corporation, guest teacher, and Karleton Hackett, president of the conservatory.

Dora Lyon, soprano, student of Karleton Hackett, appeared as soloist on the Colorado Day program, July 5 at the Century of Progress. Gladys Hamstreet, student of Heniot Levy, was the accompanist.

Esther Hawkins of the piano department presented her pupils in a recital in the Community Church of Park Ridge, June 22.

The Oxford Piano Teachers' Guild held a business meeting and luncheon at the Woman's University Club on July 14. Osbourne McConathy was the guest speaker.

Ruth Alexander, of the piano faculty, is conducting an intensive normal course of the Louise Robyn System at the Presentation Sisters' Convent, Dubuque, Ia.

Charles Stephens, of the violin department, conducted the United Lithuanian Choruses of seven hundred and eighty voices and a symphony orchestra of one hundred pieces in a concert in the Court of the Hall of Science, Century of Progress, on Lithuanian Day, July 16.

RENE DEVRIES

Dell Broadcasts to Feature Ormandy and Wissow

PHILADELPHIA—Eugene Ormandy, director of the Minneapolis Symphony Orchestra, is the guest conductor of the Philadelphia Orchestra at Robin Hood Dell for the concerts to be broadcast over WABC and a coast-to-coast Columbia network tonight (July 22) and tomorrow. This evening's concert is an all-Beethoven program, comprising the Egmont overture and the Seventh Symphony. Josef Wissow, pianist, is the soloist in the Liszt concerto in E-flat for the Sunday evening "pop" concert. Brahms' Academic overture opens this program, and four German dances by Mozart complete the first half of the broadcast. The Columbia Male Chorus is heard from the New York studios during the intermission and the concluding half is devoted to the works of Johann Strauss.

James Melton Changes Date for Fox Song Program

James Melton changed the date for his singing of Oscar J. Fox's latest songs. He did not sing them over the radio on July 16 and 20, as announced last week, but will do them on an all-Oscar J. Fox program on July 23, over WEAF. Mr. Melton's program will include Singing to You and My Heart Is a Silent Violin, Fox's newest songs, and The Hills of Home, which Mr. Fox was among the first to introduce to radio audiences.

Meisle Re-engaged by San Francisco Opera

Kathryn Meisle, American contralto, has been re-engaged by the San Francisco Opera Association to sing leading rôles during the forthcoming season, November 3 to December 2. This marks the sixth season Miss Meisle has sung with this company in such rôles as Amneris in Aida, and Brangaene in Tristan und Isolde. On her way east Miss Meisle will stop at Cleveland to give a recital for the Singers Club of that city.

Brodsky and Triggs to Perform at Stadium Concert

Vera Brodsky and Harold Triggs, the two piano recitalists known for their weekly radio programs over WOR, will appear as soloists with the New York Philharmonic Orchestra under the conductorial baton of Leon Barzin at the Stadium, New York, on July 26th. Miss Brodsky and Mr. Triggs are to play the Nicolai Berezowsky Fantasie for two pianos and orchestra which they performed at its world premiere in Carnegie Hall with the National Orchestral Association in February, 1933. Mr. Barzin was also the conductor at that time.

Miss Brodsky has been the featured soloist with the Roth Quartet in many concerts in Europe and America as well as on radio broadcasts. She played the Cesar Franck symphonic variations with the Vienna Symphony Orchestra in 1930 and has given recitals in Budapest, Salzburg and Paris. In America she presented a series of piano concertos over the air in the spring of 1932.

Mr. Triggs has offered three New York recitals in recent years, and has toured the United States.

Houston Civic Opera to Appear in Chicago and St. Louis

HOUSTON, TEX.—An excellent cast of opera artists have been engaged by Mrs. John Wesley Graham, to sing with the Houston Civic Opera Company, in Chicago, at Soldiers Field, August 23, and in St. Louis, on August 28 and 29. The opera Aida will be conducted by Vittorio Verse; Dreda Aves will take the part of Amneris; Joseph Wetzel, Rhadames; Joseph Royer, Amonasro; Della Samoiloff, Aida; Leo De Hierapolis, King; Amund Sjovik, High Priest; George Holliman, messenger. The Houston Civic Opera will be augmented by singers from various parts of the state. Trains are to be run from many of the towns of Texas and will meet in Longview, and from there go in many divisions to Chicago on trains called Texas Opera Special. Preparations are being made in Chicago which will give realism to the production. In St. Louis the Houston Civic Opera is to appear at the Municipal Theatre.

K. B. M.

Peabody Graduate to Play at Century of Progress

BALTIMORE, MD.—Virgil Fox, a graduate of the Peabody Conservatory of Music, has been selected as one of the organists who will appear in recital at the Century of Progress in Chicago. Mr. Fox is to give his recital in the Hall of Religion in connection with the national convention of organists. He makes his New York debut in the fall. Mr. Fox, still in his early twenties, not only has succeeded in winning the Peabody diploma but is one of the winners in the national contest of the National Federation of Music Clubs. Last season he was a pupil of Louis Robert, Dutch organist, at the Peabody Conservatory, and in addition to being awarded the diploma, received the Harold Randolph Memorial Prize, which is given on the basis of studentship and musical achievement.

Chicago Hears La Forge Artist Pupil

CHICAGO.—Maria Halama sang an important role in the recent production here of The Bartered Bride, by Smetana. This opera was sung in Czech and Miss Halama enjoyed a fine success. She is an artist pupil of Frank La Forge.

D.

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Radical Stage Designs Rouse Furore at Florence Festival

(*Continued from page 5*)

which were acclaimed. A word of praise, also, for the chorus. Salvini's characterless stage settings were the only negative note; they made no pretense at novelty, save for a timid fabulous intonation in the last scene, and went virtually unnoticed. All Florence's *élite*, local and foreign, was present.

For all the success of the Rossini restoration, more noise was created through the length and breadth of Italy by the mounting of Bellini's I Puritani—that for various reasons, first of all because of the modern stage settings which the advance guard painter, Giorgio De Chirico, of Paris, was commissioned to execute. When the curtain rose on this opera at the Teatro Comunale (ex-Politeama), a wave of indignant protest swept over the house and was renewed with each of the subsequent scenes. The climax was reached in the vision of the armory, which produced a general uproar that lasted several minutes and held up the show, despite the presence of the Princess of Piedmont—a happening repeated at the following performances, though Serafin went resolutely ahead with the music as far as humanly able to make himself heard.

A Strong Dose

Why all this fuss? Chirico's *décors* were far from wild or revolutionary, and yet irritated beyond measure the Florentines who made up the bulk of the audience. Certainly, they were a strong dose for a traditional "museum public" raised on the old operatic stage routine, in which a spade must be a spade. These worthy folk hoped to see a realistic historical reconstruction or interpretation, with near-real accoutrements and the standard costumes and armor of English knights of the period. They were surely not prepared for naïvely schematic scenes with nursery mural scrawls, toppling towers, "Japanesy" bridges and "phony" cannon, as some called them. Much less could they stomach a stage peopled with fanciful white-wigged figures, "clown-faced," with "little straw lids like ice-cream cones." *"Che scherzi sono questi?"* (What kind of jokes are these?) they complained.

De Chirico, interviewed by this writer, explained his aim to avoid the constructionist themes of modern "rational" architecture (let alone *surréalisme*) and to seek rather "a purely pictorial renewal of Italian scenography by increasing its luminosity in color and lighting, and enriching it with the fantasy of new poetic and lyric *motifs*." This presupposed avoidance of reality. He has used solid forms but has striven to give them what he calls "the illusive lightness of phantasms"—spectacle, but stylized in a kaleidoscopic succession of color and design, with white wigs, white gloves and powdered faces to mask the flesh tints that show blackish under brilliant illumination. An intensive use of white in settings, costumes and lighting gives, he thinks, a tone of vivid distinction, avoiding banality. He has in fact conceived I Puritani not as a sombre melodramatic canvas, but as "a modern heroic world, light and joyous." The foregoing statement reveals the painter's approach to his subject, conceived as visions of a fabulous world, of which he has already given us glimpses in his work for Diaghileff, the Swedish and Romanoff ballets, the Paris Opéra and the Berlin Kroll Oper.

Musically, the remounting was a memorable one, and a huge success; the enthusiastic, sold-out houses soon forgot their quarrel with De Chirico. Serafin drilled and led with his customary authority a cast of unusual calibre. The distinguished Spanish diva Mercedes Capsir, deserves first mention for luscious vocal limpidity and highly artistic singing, both lyric and florid. She received an ovation after the *andante* and *cadenza* of the mad scene, superbly done. In Giacomo Lauri-Volpi, the cast had a rare Arturo for vocal metal and range, able to sing the entire part in key, as written, even though the impeccability of his *bel canto* style was open to debate. The audience hung spell-bound on his aria, A te, o cara, and went wild over his high D naturals (though savagely hissing a momentary slip the first night) and acclaimed him and Capsir in their big duet and finale. Pinza (as Giorgio), Mario Basiola (Riccardo) and Carlo Scattola (Gualtiero) completed the quintet worthily and received their share of plaudits. The chorus was again excellent. This production broke the Florence record in box-office receipts.

"Beniamino, You're a God!"

There is little to be said for the other two operatic offerings not yet discussed in these columns. Lucrezia Borgia proved a disappointment, though there were redeeming features, such as the sensitive conductorship of Gino Marinuzzi and some fine singing by Beniamino Gigli, who, as expected, brought down the house with his Di pescator ignobile and with the aria interpolated from Don Sebastiano, as also in the finale and at other points—arias sung before the curtain in the old *divo* style. The tone-starved Florentines ate it up, and the usual cry from the gallery—"Beniamino, sei un dio!"—was not lacking. Giannina Arangi-Lombardi was an inadequate Lucrezia, lacking in the desired freshness and agility of voice for so important a part and occasion. Gianna Pederzini was in character as Orsini, and Tancredi Pasero made a telling Duke of Ferrara. The amateurish settings of Mario Sironi were an attempt at stylization devoid of a definite character or of adherence to the spirit of the score, remaining sufficiently literal to emphasize anachronisms and conventions.

Passing over the unimportant routine production of Falstaff with the insipid and retrograde *décors* of Antonio Valente—how come?— with merely a mention of the authoritative portrayal of Giacomo Rimini in the title rôle—brings us to the most ambitious offering of the entire festival—Shakespeare's Midsummer-Night's Dream, staged by Max Reinhardt in the Boboli Gardens (first time outdoors in Italy), with Mendelssohn's incidental music and choruses by the Florentine Symphony and conservatory choir under Previtali, and with dances executed by principals and corps of the Rome Opera ballet. It brought folk to Florence from all corners of Western and Central Europe. (The motor array outside of Palazzo Pitti was astounding; never have so many Rolls-Royces and Hispano-Suizas been seen assembled in an Italian city, let alone other luxurious but less pretentious makes.) The reader may well imagine the witchery of so fantastic a spectacle in the poetic frame of the wooded amphitheatre of the Neptune Fountain under a June moon and starlit sky. Reinhardt again achieved a feat of choreographic coördination. A triumph.

Pizzetti's Latest

Of more interest to artists, as a novelty, was La Rappresentazione di Santa Uliva, an anonymous Florentine mystery play of the sixteenth century, staged by Jacques Copeau in the Brunelleschi cloister of Santa Croce, with incidental music by Ildebrando Pizzetti. This charming popular inspiration, one of the richest of the genre extant, is more a profane than a sacred drama; it recounts with movingly ingenuous humanity the trials of a saintly woman. The French *régisseur*, an apostle of reduction to nude essentials, set this gem with vivid suggestiveness and classic purity of resource, reincarnating it in all its exquisite primitive savor. Andreina Pagnani was a captivating protagonist.

Pizzetti has not aimed at an archeological reconstruction of the musical forms of the period, but only a spiritual adherence to the episodes illustrated. Certainly, of living Italian composers there is none better fitted than he to set a subject of this semi-mystic character. This latest production of the Parman composer (very recently completed, in only two months' time) consists of eighteen pieces; they include two large choruses—one introductory for six voices and one finale for seven, on Latin texts—other choral fragments for male, female or mixed voices, a monody, four orchestral episodes with dances, and several interludes. The scoring is for twenty strings, twenty-five winds and organ. The composer conducted the Florentine Symphony players. Save for some fine choral pages, the writer would not rate these comments among Pizzetti's more significant music, though they underscore with artful archaic effect and sufficient poetic fidelity the mood of the various moments, aiming toward and frequently attaining, in their linear clarity, a fresh, virginal spontaneity in character with the subject.

A Thirteenth-Century Mystery

A unique festival item was the group of old Tuscan and Umbrian "lauds" (thirteenth and fourteenth centuries), discovered and arranged by Fernando Liuzzi for solo voices, chorus and small orchestra, sung in the Basilica of Santa Trinita. These rude popular gems, anonymous and by Garzo (1281), Jacopone de Todi (1306) and Ugo Panziera (1330), first reheard in public after centuries of obscurity, were a revelation for melodic purity, mystic fervor, freshness and vigor of accent—virtues confirmed in the important Cortona laudario cycle, La Passione di Cristo (1260-1297), also anonymous, which Liuzzi staged as a mystery play at the Venice festival and repeated in this Florentine concert. The finds are of the utmost importance as first examples of Italian art song in the vernacular, a century before the Florentine *Ars nova* school. Unfortunately, Liuzzi's rhythmic, harmonic and orchestral interpretations are debatable.

Space forbids more than passing mention of the Italian chamber novelties: Alfano's trio for violin, cello and piano (Poltronieri-Bonucci-Casella), Frazzi's string quartet (Kolisch Quartet), the quintets of Guerrini and Castelnuovo for strings and piano (the Poltronieris-Castelnuovo), and lyrics of Malipiero, Pizzetti, Tommasini, Mortari, Montani (Maria Rota and the "Cantori di Firenze" chorus). There were no symphonic premières, but in the Busoni memorial concert, after excerpts from Doktor Faust, the Florentine Orchestra under Gui, with Paul Baumgartner, soloist, and the conservatory male chorus, impressed in the mastadontic piano concerto. Molinari's boldest trick with the Augusteo forces was Malipiero's Pauses of Silence—hissed by the Florentines. De Sabata, always popular, gave, with the Scala men, local first hearings of Pick-Mangiagalli's Elegy and Minstrels and of Tommasini's Prelude, Fanfare and Fugue.

Five lectures for the general public, additional to those of the music convention, deserve passing notice. Edward Dent, at the Istituto Brittanico, paid a tribute (in English) to the life and art of Ferruccio Busoni. At Palazzo Vecchio he spoke (in Italian) on the spirit of modern music, showing the analogies between today's "new" and that of other periods, also our return to the past, in which Italy since the *Ars nova* has been an inexhaustible fount of inspiration. Franz Werfel, in the same Sala dei Duecento, confronted the poetic personalities of Wagner and Verdi, and Paul Valéry of the Académie Française compared the expressive values of poetry and music; he favors the latter for its "superior complexity, freedom of fantasy and emotive intensity" and evoked Verlaine's *Musique avant toute chose*. Under the auspices of the Florentine Centre for Cinematic Studies, Jacques Copeau denied that the cinema will, as feared by many, destroy the drama, even after the former has acquired the two elements it lacks today—plastic relief and color. Drama will survive, he says, by retaining its original character as a festival—a truth which the Florentine Musical May has brilliantly demonstrated, showing the world of culture how artistically and socially vital productions are organized.

Italians Win Bel Canto Contest

The Maggio Musicale was brought to a close on June 14 in an elaborate ceremony, also at Palazzo Vecchio, with the formal presentation of the awards to the seven winners of the national *bel canto* contest. The final auditions, which aroused widespread interest, had been held on June 9, 10 and 11 at the Teatro Comunale in three programs of eleven candidates each, before the general public and a jury composed of Umberto Giordano (chairman), Serafin, Vito Frazzi and the retired singers Amedeo Bassi, Alessandro Bonci, Salomea Kruceniska and Rosina Storchio. The prize-winners (5,000 lire each) were Marisa Merlo, Giannina Napoli, Olimpia Quarantacinque (sopranos), Giulia Simionato (mezzo), Aldo Simone (tenor), P, Sopranzi (baritone), and Giulio Neri (bass), all Italian citizens under thirty years of age.

As the originator, H. E. Ugo Ojetti, explained in his presentation address, the idea was to discover and encourage new talent, to give new life to Italy's dull operatic rosters with fresh voices, and especially to free the art and industry from the bondage of the *divi*, whose demands are burdening the large city opera houses and stifling the provincial ones. The first aim has been amply achieved, since the contest disclosed a wealth of admirable voices and interpretative equipment, as hoped. No less than 185 candidates from all parts of Italy were heard in March by a preliminary committee which, besides the thirty-three sifted out for the public finals, gave honorable mention to twenty-five others of promise.

The Mystic Realm

(*Continued from page 6*)

cost? Perhaps. I do not know. That is what the supporters assert. Perhaps it is true, but my own idea is that an element of vanity entered into the patronage of opera in the palmy pre-depression days, and my reason for this belief is that the wealthy supporters of opera are as a rule less interested in the art than the wealthy supporters of orchestras—judged by their attendance. They have their boxes reserved for certain nights; and, on those nights, does one see them in their places waiting impatiently for the curtain to rise? Hardly. They come for the second act, sometimes for the third, occasionally for the last half hour. They rarely remain through a performance. They have put in an appearance; they have been seen; they have fulfilled their obligation. There is an important engagement to attend and so they cannot afford to spend more time at their "show"—or perhaps we should say "showing."

(*To be continued*)

Chamber Music Society of America Elects Eddy Brown President

Eddy Brown, violinist, has been elected president of the Chamber Music Society of America.

The organization, a non-commercial enterprise, has for its purpose the development of appreciation for serious music through intimate recitals in homes spacious enough to accommodate a small audience. Groups to be featured in the Metropolitan area this fall include the Barrere Ensemble, the Stradivarius Quartet, the Society of Ancient Instruments and the Durieux Ensemble. The concerts will be broadcast whenever practicable.

Dorothy Benjamin Caruso Marries

Paris.—Mrs. Dorothy Benjamin Caruso, widow of Enrico Caruso, and Dr. Charles Adams Holder, American banker of this city, were married on July 5. Among those present were the bride's daughter, Gloria Caruso, and Margaretta Holder, daughter of Mr. Holder by an earlier marriage. Marcel Broose, a Deputy Mayor of Passy, performed the ceremony at the Mairie of the Sixteenth Paris Arrondissement (Passy). There was no religious ceremony.

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Crowds Pack Colon Opera to Hear Gigli Sing in Rigoletto

Butterfly, Amico Fritz, Traviata and Tosca Produced—Claudia Muzio Acclaimed in Puccini Opus

BUENOS AIRES.—A large crowd packed the Colon Opera on June 16 to hear Verdi's Rigoletto featuring Beniamino Gigli as the Duke, Carlo Galeffi in the title rôle, and Elena Venturino as Gilda. The tenor was in splendid voice, Mr. Galeffi scored with mastery of drama, and Miss Venturino made a graceful and appealing Gilda. Duilio Baronti as Sparafucile was effective as singer and actor. The scenery from the Reale Opera di Roma is beautiful.

On the following day, Madam Butterfly, with Gilda Della Rizza in the title role, was once more cordially received.

Another performance of the same week was the season's last Traviata, Claudia Muzio chalking up another great success.

A COLON NOVELTY

Mascagni's light opera, Amico Fritz, which was next on the list, had never been performed before at the Colon, although it has been heard in other theatres in Buenos Aires. The work was well received, and the music is pretty and well built, but the workmanship is not that of the vigorous composer of Cavalleria Rusticana. The second act is the best, with its beautiful lyric passages which reach their climax in the Cherry Duet.

The cast was well suited to the opera. Special mention must be made of Isabel Marengo. The part of Surel is familiar to her, as she has sung it often in Italy with the high praise of the opera's composer, who, it is stated, has declared her one of the best Surels on the lyric stage today. Miss Marengo has a voice of beautiful quality, clear and rich, and she acts with delicacy, grace and finesse. Luisa Bertana, Victor Damiani, Carlo Merino, Atilio Muzio, Nello Pallai and Tina di Bary completed the cast. Gino Marinuzzi conducted.

TOSCA PROVIDES THRILLS

Although Tosca was not in the list of operas previously announced, the Colon managers conceived the idea of offering a performance of Puccini's popular work with Muzio, Gigli and Galeffi. Muzio's impersonation of the title rôle is known in Chicago, San Francisco, Rome, Milan and other music centres, and it seems superfluous here to dissertate on the high artistic achievement which is her delineation of Floria Tosca. She scored a triumph which aroused thunderous applause. Gigli shared honors with Muzio, singing with finished vocalism and acting with ardor. Galeffi was successful in the traditional picture and character of Scarpia. The conductor was F. Calusio.

J. M. W.

Van Hoogstraten Takes Stadium Farewell

Conductor Heard in Last Concerts Until August 3

Willem van Hoogstraten inaugurated the week of July 10 for the Stadium Concerts by presenting a colorful assortment of Russian music, beginning with Rachmaninoff's symphony No. 2, in E minor, continuing with Moussorgsky's A Night on Bald Mountain, Ippolitoff-Ivanoff's Caucasian Sketches, and ending with the bombastic 1812 overture of Tschaikowsky. The orchestra, in fine fettle, responded unerringly to their conductor's dynamic beat, giving the entire list a reading vivid and of appropriate interpretative tempering.

Beethoven was paired with Wagner on the July 11 program; the former was represented by his symphony No. 3, in E flat (Eroica), and the Wagnerian section listed the prelude to Act III and an orchestral transcription of the Prize Song from Die Meistersinger, the Bacchanale from Tannhäuser, Ride of the Valkyries, and, as a requested encore, the prelude to Lohengrin. There were 4,000 in attendance.

CHARPENTIER SUITE GIVEN

The Wednesday evening audience was regaled with a program comprising Mendelssohn's overture, The Hebrides, Charpentier's suite Impressions of Italy (Serenade, At the Fountain, On Muleback, On the Heights and Naples), Mozart's "Jupiter" symphony and the second Hungarian rhapsody of Liszt. Mr. van Hoogstraten gave this music his accustomed vigorous and varicolored mounting. Enthusiastic applause was the order of the evening, the abilities of both conductor and orchestra being recognized by warm plaudits.

Familiar and favored musical fare was presented to the Thursday night audience by van Hoogstraten and the New York Philharmonic. Beethoven's Seventh Symphony was the principal offering, supplemented by Tschaikowsky's Francesca da Rimini, Grieg's Heart Wounds and The Last Spring, a Johann Strauss waltz, Tales from the Vienna Woods and the Beethoven Egmont overture. A chilly evening kept the audience down to about 3,500, but they made up in warmth of applause what they lacked in numbers.

The *pièce de résistance* of Friday evening was Mendelssohn's Scotch Symphony, last heard by Stadium audiences four years ago. This Germanic translation of Scottish themes was set forth in vital style by Mr. van Hoogstraten and was thoroughly enjoyed by his audience. The program also held Griffes' The Pleasure-Dome of Kubla Khan, the second American number of the Philharmonic's summer season. Other offerings were Mozart's overture to The Marriage of Figaro, Slavonic Dances by Dvorak and Tschaikowsky's Nutcracker Suite.

The weather gods continued unpropitious on Saturday night, although a good-sized audience defied chill and clouds to assemble in the Stadium. The overture to Weber's Der Freischütz, Schubert's Unfinished Symphony, the Peer Gynt suite of Grieg and Liszt's Les Preludes were the printed list. Request numbers which were added were the third Leonore overture of Beethoven and Rimsky-Korsakoff's Song of India.

Lowering skies continued to brood over Sunday evening's assemblage, and preparations were made to conduct the concert indoors. However, the rain held off and this was not necessary. Billed for performance was the symphony No. 1, in E minor, of Sibelius, and, after the intermission, pieces by Bach-Abert, Smetana, Rimsky-Korsakoff, Wagner and Chabrier.

The July 17 concert was given before an audience of about 6,000. Mr. van Hoogstraten made his last appearance until August 3, presenting Beethoven's fifth symphony, Tschaikowsky's Romeo and Juliet, Johann Strauss' waltz, Voices of Spring, and the overture to Tannhäuser, as well as Sibelius' Valse Triste as an encore. He was recalled at the close and warmly applauded by the audience.

Malvern Festival Schedule

The music of the Malvern Festival, incidental to the fiesta program of Four Hundred Years of English Drama, this year will have three Sunday night concerts, beside many other lesser events and musicales. Prominent British musicians are among the featured players. The first of the series takes place on July 23, preceding the formal opening night of the drama festival, July 24. The Griller String Quartet has been imported for the occasion, and the program is to be devoted entirely to chamber music. Harriet Cohen will perform with the Griller ensemble, a quintet for piano and strings by Sir Edward Elgar, O.M., who is also one of the chief patrons of the Malvern Festival. Leon Goossens will perform the Bax oboe quintet; Arthur Crammer is to be heard in a group of songs, and the ensemble in a Haydn quartet.

The second concert features choral music by the Tudor singers, the program consisting of madrigals, motets and folk songs, followed by the Kodaly Sonata for cello alone, performed by Beatrice Harrison. The third concert, the last of the series, August 6, is an orchestral concert by the City of Birmingham Orchestra under the direction of Adrian Boult. The program includes a Set of Act Tunes and Dances, by Purcell (arranged by Bliss); the Bach Piano Concerto in D Minor, with Harriet Cohen at the piano; Mozart's Eine Kleine Nachtmusik; Fugal Concerto by Holst; Sir Edward Elgar's serenade for strings; and the Capriol Suite (Warlock).

Mrs. John Leonard Eckel Presents Artist Pupils

BUFFALO, N. Y.—The Violin School of Buffalo, has closed a successful season. Mrs. John Leonard Eckel, director, has unusually gifted artist pupils who have given four outstanding recitals. The programs were well chosen and varied and arranged to show the ability and versatility of the young artists, who revealed fine training in tonal quality, technic and interpretation.

The first program presented by Geraldine Kress included the sonata in G minor by Tartini; concerto in D minor by Vieuxtemps; two groups of numbers by Sarasate, Albeniz, Kreisler, Tschaikowsky-Auer, Rimsky-Korsakoff-Kreisler, and Wieniawski. Miss Kress offered a second program, playing the Concerto Romantique by Godard; concerto in D major by Tschaikowsky;

MRS. JOHN LEONARD ECKEL

Havanaise by Saint-Saëns; and Spanish dances by Sarasate, Granados and Albeniz. Miss Kress has imagination, poetic feeling and a gift for dramatic expression which, combined with a brilliant technical equipment, held the interest of her listeners and won her an enthusiastic ovation.

Helen Gordon opened her program with the Brahms sonata in D minor, which was played with a sensitive regard for rhythmic phrasing, color and nuance. In the Bruch concerto in G minor, she revealed temperament and command of technical difficulties. From the opening measures of the recitative she created a profound impression. The adagio was played with breadth and purity of tone. The finale was brilliantly projected, with chords clean cut and forceful. The nocturne, op. 27, No. 2, by Chopin-Wilhelmj was invested with romantic atmosphere. A group of shorter numbers and Gipsy Melodies by Sarasate concluded the program.

The fourth program, played by Iudith Silverman, comprised the sonata in E major by Handel; concerto by Mendelssohn; largo by Handel; Air on the G string by Bach; Walther's Prize Song by Wagner-Wilhelmj; and the Hungarian Rhapsody by Hauser. Miss Silverman's playing is characterized by intelligent authority of musicianship and well-grounded technical resources. She has a well rounded, colorful tone and a natural poetic feeling which lends expressiveness to her interpretations, compelling attention from an audience.

These recitals were attended by numerous enthusiastic musicians and music-lovers who insistently demanded many encores. Mrs. Eckel prefaced the principal numbers with brief analyses and descriptive explanations.

Mrs. Eckel, who studied for ten years with S. E. Jacobsohn of the Chicago Musical College, and later with Cesar Thomson in Brussels and with Leopold Auer in Chicago, has the gift of being able to impart her exceptional musicianship to her pupils.

L. H. M.

Westchester Orchestra to Continue Despite Union Friction

WHITE PLAINS, N. Y.—The popular-priced concerts which have been given here since June 28 at the Westchester County Centre are to continue, despite the friction between the sponsors of the series and Local 802 of the American Federation of Musicians. The local withdrew its members on July 15, the chief objection being that the wage scale was too low. Mrs. Olin Downes, leader of the committee in charge of the series, later reached an agreement with the local and a new orchestra was recruited from the union's ranks. About a dozen of the original members will be retained, Mrs. Downes said. Antonia Brico, who has conducted the programs without pay, will continue at her post. The orchestra is made up of unemployed musicians.

New Officers for Cincinnati Conservatory

CINCINNATI, O.—The executive board of the Cincinnati Conservatory of Music has appointed John A. Hoffmann as dean of the faculty, one of the offices lately resigned by Herbert Witherspoon, who served the conservatory during the past season as director and dean. Dr. Hoffmann has been a member of the voice faculty of the conservatory for a number of years and has been prominently identified with musical activities of Cincinnati. He has made concert appearances in London, Paris, Berlin and many centres in this country. In recent years he has devoted his attention to teaching and choral conducting.

The musical and educational direction of the conservatory now rests in the hands of Dr. Hoffmann and Dr. George A. Leighton, director of education. The business affairs will be guided by George H. Klusmeyer as manager. The registrar is Miss J. C. Middleton.

C.

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NEW YORK JULY 22, 1933 No. 2780

Beware the Ides of summer and the temptations of the stock market.

—o—

Count that day lost, in Nazi plan devout, which fails to drive another artist out.

—o—

Musicians are wondering whether they will receive any trumps in President Roosevelt's New Deal.

—o—

Throughout the depression, many a fight for art was a fight for life.

—o—

The great outdoors is calling—and saying it with symphony at the Stadium, and other *al fresco* orchestral series throughout the country.

—o—

The conservative and modernist composers accuse each other, respectively, of radicalism and habit. Both qualities are virtues or vices, dependent upon the degree of talent which expresses them.

—o—

Gounod's Faust has been given at the Paris Grand Opéra more than 2,000 times, and from present indications will, like the river Seine, run on forever in the French capital.

—o—

A Plea for the Small Ensemble

The world has become so enamored of the "monumental" and the overwhelming in musical utterance, since the advent of romanticism, that it has proved difficult in recent years to bring audiences back to the more modest concepts of the chamber orchestra, the small *a cappella* choir and the opera in short and simple form. After large orchestras and vast choruses (of the Crystal Palace type) have become the norm, it is difficult, indeed, to be satisfied with anything less than a grandiose form of melodic exercise.

That the new ideal is not yet as influential as it should be, according to the proponents of simplicity in expression, is evident in the fact that the chief opera houses of the world still cling to large-scale pageantry, frequently in somewhat vulgar and showy form, although the Meyerbeerian period in that art is considered to have closed some decades ago. In the orchestral field, the world's most eminent ensembles are without exception large organizations, of from eighty to 110 or more players. Finally, there are the choral groups—in most musical capitals the oldest and most prominent also number their members in the hundreds, and unfortunately the choral body is not reduced to the size for which composers of the eighteenth and earlier centuries wrote, when works of the older schools are performed.

Some timely and exceedingly pertinent remarks on this subject are made by Percy Grainger in his article, Is Music a Universal Language?, published in the music section of the New York Times on July 9, from which the following excerpts may be quoted:

"A few works written before 1750 (such as Bach's, Handel's and Palestrina's) are widely presented, but almost invariably with distortions and with an indifference to the obvious intentions of the composers that are positively hair-raising; obviously, our conductors do not take the traditions of these older composers seriously. . . .

"We must not make the mistake of thinking that spiritual masterpieces such as The Messiah and the St. Matthew Passion were conceived for large choirs—let alone for such ill-balanced, 'top-heavy,' large choirs as ours of today. For the first performance of The Messiah, Handel, himself conducting, used about twenty voices. He conducted the work thirty-four times in all, and the last performance of it that he planned called for twenty-three voices, including the solo voices. In Arthur Mees' instructive book, Choirs and Choral Music we read (p. 108): 'It is safe to say that at the first performance of the St. Matthew Passion the chorus, including the soloists, numbered from twenty-four to thirty-two.' These are the works that our conventional conductors do not hesitate to render with choirs ranging from 100 to 1,000 voices. The St. Matthew Passion was conceived as intimate music, almost as chamber music, and until we have heard it in that, its authentic form, we have heard nothing better than a caricature of the composer's intentions.

"The polyphonic perfections of the Catholic Church (Josquin des Prés, Ockeghem, Orlando di Lasso, Palestrina, etc.) were probably written for even smaller vocal groups than those employed by Bach and Handel.

"I have long held the theory that if conductors and teachers could once have their ears opened to any type of genuinely melodiously polyphonic music, a movement would be started quite naturally to rescue a new library of music from heartless obscurity."

Mr. Grainger then gives a list of interesting music of the highest standards, both old-time and modern examples, with some exotic folk works from Javanese and other sources, which will repay the attention of the musician. Obviously, in our flair for the grandiose and the sensational, we have neglected what this composer styles "works that make their appeal by sheer beauty and transcendent spirituality."

—o—

Melody in a Wild Continent

It is always refreshing to get the point of view of a visitor from other shores on the somewhat complex—and not always rational—phenomenon that is America. In recent years British musicians, some of them of considerable eminence, have annually taken their courage in hand and invaded Canada in the rôle of adjudicators for competitive festivals. One of the latest of these, W. R. Anderson, on his return to Britain writes entertainingly in the Musical Times (London) of his experiences, which included some hairbreadth adventures in an airplane in traversing little travelled regions.

With unfailing good humor, in spite of obvious annoyance at some features of an existence that is less well-ordered than on the "tight little island," the visitor comments on things as various as Daylight Saving Time, railway pullman berths, the radio and school music in America.

He is impressed, first of all, by the large numbers of entries in Canadian musical competitions, and the high quality of some of the entries. "Each town seems to have some specialty—good fiddling, or some exceptionally trained choirboys, or the like. The fiddling happened in my circuit, to be on the whole better than the pianoforte-playing, which, broadly, is fair to good. But so much depends on the town's teachers at any time. . . ." Canada, he finds, needs more music supervisors, and as economic conditions improve, he believes, there will be room for teachers especially of singing and school music. For the Dominion has more supervisors than England, "but nothing like the American profusion."

"Canada is curiously situated; too much influenced by the States, and still a good deal cut off from the Old Country. . . . We both need more contacts; and we here need, above all, the neighborly mind. The States have suffered heavily, and indeed absurdly, from being instructed by far too many of the wrong sort of Englishmen. . . ." An interesting—and provocative—thought.

Mr. Anderson is hardest in his criticism of the American radio—where, it must be admitted, there is plenty of room for censure. He naturally contrasts it with British broadcasting. "We need," he says, "to remember how much less music most Canadians hear than we. Their radio has been largely American, which just means ninety per cent. rubish. . . . I found that few people over there knew much of our system. They marvelled at our five and a quarter millions, paying two dollars and a half a year, and having first-class concerts at call every night in the week." He finds most of the music ladled out by commercial radio sponsors "a grave menace to culture."

But there was one impressive thing in America to this British visitor. That was the prowess of our public school musical groups. "I fear the worse sort of U. S. A. influence," he says, "but there are marvels in the States. Think of the little Quimby School in the village of Centre Sandwich, N. H., with just one visiting music teacher; a mildly subsidized school, but professing no specialty in music: aiming to educate ordinary village lads and lasses, of the growing-up ages, for the sort of life they are likely to lead. . . ." This school had about seventy-five students, yet all but two of them played in the school band—a complete orchestra. "What contriving and struggle it meant I don't know. I do not say that every school could do that; and there are weaknesses in much of the American push for bands, particularly in the terribly poor music many of them play. But Quimby is a sign and a salutation, and it was a delight to meet these young folk, and say an unlecturial word to them, not about music but about what all we English-speakers could do, if we knew each other better, and so trusted more in our good sense."

—o—

Music and the Risibilities

In gayer and brighter periods such as the eighteenth and preceding centuries, music was a more spirited and engaging art than it is at present. (This is, of course, speaking generally and without taking into consideration numerous exceptions to the prevailing poignancy of modern musical expression.) People were often more sentimental in the past, it is true; but they knew how to unbend, without becoming indecorous—something the present age seems largely to have forgotten. The dances of a period are a good index to the contemporary spirit, and it is significant that to revert from the tortured or highly mental music of the present day to works of the Elizabethan or pre-classic period is to let in a flood of wholesome sunlight and fresh air that seldom fails to refresh the jaded ear. Rarely is our jazz carefree; its most characteristic form is the wailing "blues," and our art music tends more often to be satiric than gay.

As Georges Barrère, distinguished flutist and conductor of the little symphony orchestra bearing his name, who is one of the most discerning interpreters of music of earlier periods, remarked in a recent article on Music and the Sense of Humor, "Writing a Burlesque or a 'Plaisanterie Musicale' does not necessarily denote a spirited finesse. In fact, such titles are misleading. They invite you to smile and even laugh confidently at some clever rhythmical or harmonic *tour de force,* where a masterly technical show is mistaken for humor or *esprit.*" That is the defect in many modern essays at lightness: the composer is not really spontaneous in his means of expression, or at bottom is not joyous in the way that the heartier life of less complex ages made it possible for artists to be.

In a sense, the present reaching out toward the past for new musical forms (or the revamping of old ones), the emphasis upon folk tunes as the basis of a modern style in many countries, seems to amount to an acknowledgment that nineteenth century romanticism led composers astray from their true path. Perhaps as a result, emotions weighty or over-sentimental are heavily discounted at the present day. But the danger is that, in looking at everything with tongue in cheek, in flavoring our humors with too bitter a sauce, we shall miss true and disinterested jollity in music, which comes from the creator's delight in things, rather than a sophisticated smartness at their expense.

VARIATIONS

By Leonard Liebling

CEUTA, MOROCCO.—If I remember correctly, I reported in my previous travel notes that I had just landed on African shores and seemed entirely surrounded by sandalled and hooded Moors, veiled women, hundreds of burden-bearing little donkeys, and flocks of tiny, milk-giving goats. The sudden contrast, after only five days of journeying from New York, took on terrifice impress.

Ceuta, a small port, has some maritime trade, but assumes added importance because it is a military town, where a large garrison protects Spanish Morocco, and cooperates in that task with the Spanish Legion, whose headquarters lie a few miles further along the coast. You will recall Ceuta, perhaps, when I say that it lies in the province of Riff, and when I appeal to your memory with the names of Raisuli, and Abd-el-Krim.

Old world atmosphere is not entirely untainted, however, in Ceuta, for the place has a towering, modern skyscraper—eight stories high—a Rotary Club, a "Futbol" eleven (the game is tremendously popular in Morocco and Spain) and a sufficient number of signs reading "Mobiloil," "Goodyear," "Firestone," "Buick" "Cemento Portland," and "Camiones Chevriolet."

Can one go anywhere in the world now and not encounter those signs? Morocco is full of American motor cars and trucks, and it gives one a comic twist to see turbaned and long-gowned Arabs of wealth sitting gravely at the wheels of their Packards and Studebakers. Foreigners may despise our dollar, but they love our automobiles. I am quite certain that an excellent concrete road will soon cross the Sahara Desert, enabling the scooting little Fords to cross the vast sand stretch in a few hours, while the last of loping camels, before leaving for the menagerie or the circus, look on ruminatively and tell their young of the good old days when an oasis was an oasis and not a gasoline station.

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RIFFIEN.—The few sights of Ceuta exhausted, the tourist turns his face toward Tetuan, a real Moorish town, some forty miles inland. On the way, in the foothills of the Atlas Mountains, lies Riffien, the home encampment of the famous Spanish Foreign Legion. The place is barred officially to curious itinerants, but I was fortunate enough to secure special visiting permission for my party from Colonel Louis Molina, who detailed Lieutenants Castañeda and Aguilera as courteous and informative escorts.

My previous idea of the Spanish Foreign Legion had been that it consists of a body of several hundred adventurers of all nations, who drink, love, brawl, and do all the other stunts accredited to them in the film chronicles of Hollywood. Actually the Legion numbers 10,000 men, all volunteers, as normal, healthy, bronzed, and serious a lot of soldiers as any regular army could boast. They live in roomy, modern barracks, have schools, reading and billiard rooms, sport fields, shower baths, and are building a theatre of their own. The pay is ample; the term of service, five years. The officers, graduates from military academies in Spain, find all club conveniences in a casino of their own. Music is provided for the Legionaires by an excellent band of eighty pieces.

When there is no field training, the Legion builds roads. Military preparedness takes precedence over everything else, however, as I could see from the stacked heaps of cheerfully-bayonetted rifles, well-oiled machine guns, and other such sanguinary paraphernalia. The Legion gave a glorious account of itself in the Riff war, and one of my escorts, Lieut. Castañeda, was in most of the battles against the redoubtable Abd-el-Krim (now a leniently treated prisoner of war on a Spanish island.) If you don't think that Krim was a wily commander, and the Riff uprising a real war, look up the data, and learn that at the terrific battle of Monte Arruit, the Riffs ambushed their foes, forced 20,000 of them to surrender, and then slaughtered them in cold blood. General Sylvestre, who led the ill-fated European forces, committed suicide after surviving the battle and escaping from the bloody field.

My daughter was presented by Lieut. Castañeda with an officer's cap of the Legion, and you will hear later what happened to that jaunty and treasured souvenir.

Just before we left Riffien, we passed the Legion "Calabozos" (prison) and I asked our escorts how many men were at the moment being "entertained" against their will. "Fifty-three," answered Lieut. Aguilera, and added hastily, "but that is not a large proportion of 10,000. You see, Legionaires are not exactly Sunday school pupils."

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TETUAN.—Motoring through wild mountain passes and Arab-filled villages; meeting along the way, the inevitable troops of *burros*, goats, and their accompanying pedestrians in Oriental garb; and being searched at control stations to see if we carried firearms, cartridges, or bombs, we drove into Tetuan, and at once had a feeling of pushing time backward through the centuries. The town is almost completely Arab, and a few steps from the main *plaza*, one dives into narrow, crooked alley-streets only wide enough to allow two persons to walk abreast. When a cargo-laden *burro* passes, pedestrians flatten themselves against the walls of the whitewashed houses, with their arched doors and barred and mysterious windows. Nearby is the ghetto, where all the Jews reside and have their shops. There is not much love lost between the Jews and the Mohammedans. The Christian population is, however, no better liked by the Moslems. Clashes of the three groups are frequent. The diversity of religions makes the problem of the bazaar-shoppers a confusing one, for the stores are closed on the various Sabbaths—Thursday for the Moslems, Saturday for the Jews, Sunday for the Christians. To say nothing of a number of other holidays, thrown in for good measure.

Holidaying, I decided, is a specialty of the Arabs, as I stepped over the many sleeping figures in the alleys, and saw the groups seated in doorways, playing checkers, chess, and backgammon. Shops close for three hours in the middle of the day.

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A fortunate chance enabled us to see the weekly visit of the Jalifa (Caliph) from his palace to the chief mosque, a distance of about fifty yards. Native troops lined the way. Buglers blew a discordant signal, and the servants of the Jalifa marched forth. Another brass call, and the Ministerial Council emerged. Finally came the body-guard; and then the white-robed Jalifa himself, on a white horse, a tall retainer holding a long-handled parasol over the head of the exalted ruler. The cavalcade having solemnly traversed the few steps to the mosque, all the band went inside, first, however, washing their feet, and leaving their sandals outside. We infidels were not allowed inside the mosque, but we could peer through the door, see the worshippers at their devotions, and hear the boy choir chant the prayers and responses of the Koran.

A member of the Jalifa's suite is young Prince Selam Hadj, the wealthiest bachelor in Tetuan, and a friend of one of our party. When Hadj emerged from the mosque, we were introduced to him, and to our great delight he invited us to visit him at his home that evening. "My slave will meet you in the market place at sundown," he said, "and conduct you to my abode." It sounded enough like the Arabian Nights to give us a genuine thrill. "What does he mean by 'slave'?" I pondered. (Later I learned that slavery still flourishes in Morocco, men and women being bought and sold, and entirely owned by their purchasers.)

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We whiled away the intermediate hours by driving to a tiny Arab village, Ben-Karrich, high in the hills. Not a white inhabits the place. Silent, shrouded figures reclined or leaned in the doorways. Veiled Arab girls drew jugs of water from an ancient well. On every side, polite but piercing black eyes looked out at us from the concealing headcovers. When our car stopped, two fine-looking, bearded patriarchs, looking like Moses and Abraham from the Bible, attracted my special attention. I have never seen more impressive, noble, and benign faces. Their owners squatted themselves near the car and gazed at it impassively while we walked about to see the village. A quarter of an hour later we drove away, and upon arriving at Tetuan, discovered that the Legion cap of my daughter had been stolen from the car in Ben-Karrich. We shall never learn, of course, whether the lifting was done by Moses or Abraham.

We drank minted tea (the national beverage of Morocco) at an open air café, where the tables were surrounded by troupes of begging children. Beggars and flies are equally plentiful in African towns. I remarked that I did not care much for minted tea. "That is regrettable," answered Xavier Vidal-Quadras, the Spanish friend of Hadj, "for when we visit the Prince in a little while, Moroccan custom requires that each visitor drink no less than three cups of minted tea, served with sweetmeats."

⁂

At the appointed time, we found the salaaming slave of Hadj, and started for his palace. Lo, and behold, we were led into one of the narrow alleys I have described, and picked our way through its unending turns and twists, expecting momentarily to emerge upon some sort of large plaza, or entrance park. Nothing of the kind happened. The Moors set little store by the outside appearance of their homes. The surprise awaits the visitor after he gets inside. The slave stopped suddenly, opened a small door, and asked us to enter, which we did. Immediately we were in an enormous *patio*, floored and walled with beautifully colored Moorish tiles. Plants and a fountain decorated the square court, from which rooms led off on three sides. Hadj, courteous, urbane, polished, came to meet us, and soon we were all seated on low cushions, and drinking the tea that had been prophesied.

Before that ceremony began, however, a slave brought a perfume atomizer which was passed from hand to hand after each recipient had sprayed himself with the strong scent.

I drank not only the prescribed three cups of tea and mint, but, fearful of offending, finished five that were poured out for me, and ate every sweetmeat put on my plate.

Hadj himself drew out of a mosaic chest, a small silver-paper package which he opened carefully, revealing a darkish substance, as large as a duck's egg, and resembling a lump of chocolate. "Ambar," he said with a smile, and offered the mass to his quests. "It is an aphrodisiac," explained Vidal-Quadras, "and very expensive, costing 2,000 pesetas or so for a small piece. The ambar is handed down as an inheritance in rich families." We all deferentially refused to deprive Hadj of any of his delectable treasure, but he broke off a tiny morsel and put it in his tea. I was too tactful to ask him how large a chunk of ambar it had been when it first came into his family.

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Hadj speaks only four words of English, and all our conversation was translated back and forth. His four words, shyly spoken, were "Beautiful—I love you." But of course he was not addressing me. He is a modern Moslem; does not mind being photographed, drinks alcohol, prefers blondes, and goes to the movies. Next winter he is to visit America, and will include Hollywood in his itinerary. He begged me to give him letters of introduction to Greta Garbo, Norma Shearer, Douglas Fairbanks, and Billie Dove.

All the rooms in the Hadj home looked alike, each with a tremendously tall, canopied bed built into an alcove. In a Moorish nobleman's home all rooms are bedroom, living room, and dining room in one, so that he can sleep and eat wherever and whenever the moods move him. As soon as he is hungry, he claps his hands for a slave, and food is brought to him wherever he happens to be.

There were some amazing incongruities and anachronisms in the Hadj home. Priceless ancient rugs lay underfoot, and rich Moorish tapestries draped the doorways, but instead of pictures (which are forbidden to Moslems) as wall decorations, there were half a dozen huge six foot framed mirrors and a number of enormous "grandfathers'" clocks—the mirrors being hung so high and at such an angle that one could not look into them; and the clocks had stopped and were never rewound, I was told. Both the mirrors and the clocks served as decorations in the place of pictures.

Exquisitely chiselled Moorish lamps hung idle, while garish chandeliers gave out glaring yellow light from ordinary electric bulbs. On the lovely tiled wall was a large, attached telephone.

Finally came our departure, after many exchanges of farewell salutation, and again the slave escorted us, the alleys being by this time dimly lit, and the bazaars closed and shuttered. Many an eerie figure and face flitted by us in the murk, or peered out from the frame of the inky doorways. From over our heads resounded music—rhythmic drum beating, a reedy pipe, and wailing vocalism in quaint Moorish intervals and roulades. Our guide pointed to an upper story, and said, "That's a cafe for muleteers. The music is a mountain song." . . .

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Tetuan has its advantages as a place in which to live. You pay no income tax there, and no tips to waiters or servants.

On the other hand, the restaurants offer you as a choice dish, the meat of the octopus.

Shanghai Municipal Orchestra in Series of Interesting Concerts

Orchestra Receives Civic Subsidy—Moiseiwitsch Offers Four Programs—Evening of Chinese Music Draws Audience of 2,000

SHANGHAI, CHINA—The Shanghai Municipal Orchestra continues to offer the city its only sustained musical fare. Within a month, Shanghai has heard Tschaikowsky's Pathetic Symphony, Stravinsky's Fire-bird Suite, some of the Siegfried music, besides a number of soloists and an original ballade for piano and orchestra. The outstanding feature of this group is its extensive repertoire; in addition to the standard compositions, Mr. Paci, the conductor, includes a generous sprinkling of modern works and of infrequently performed compositions. Although Shanghai cannot boast the largest population of any city in the world, it is one of the few which subsidizes its orchestra.

The conclusion of the recital season looms near, but the fall brings promise of many events of interest under the direction of Manager Strok. The young Spanish dancer and guitarist Ausuncion Granados, recently appeared in concert. One cannot resist comparison with Segovia and La Argentina; she has something of the subtle shadings of the former, of the fire and humor of the other.

MOISEIWITSCH IS FETED VISITOR

Moiseiwitsch has made four recent appearances in Shanghai, twice with the orchestra and twice in recital. One recital was an all-Chopin program while the other was comprised of works of Bach, Beethoven, Liszt and moderns. For one of the symphony concerts which celebrated the Brahms centenary, the pianist played the concerto No. 2. His final appearance was with the orchestra in three concerti—Beethoven's "Emperor," Rachmaninoff's second, and that of Liszt in E flat.

An unusual program, given in collaboration with the orchestra, was an evening of Chinese music. A thirty-piece Chinese orchestra played ancient classical works (which bear no relation to the raucous sounds we usually label Chinese music). The seldom-heard solo instrument, the P'I P'A was also featured, played by one of the few living experts of the instrument. The remainder of the evening was devoted to the works of Aron Avshalamoff, Russian composer, who has based his compositions on Chinese themes. The first was a song for soprano and orchestra, a selection which would not be amiss on any program. A symphonic tone poem, The Hutungs of Peiping, is a composition which demands comparison with some of the earlier Stravinsky works. The main feature of the program was the ballet, The Soul of the Ch'In (Harp). The entire program was applauded by a capacity audience of 2,000. Tentative plans for another production, this time of an operetta, by Mr. Avshalamoff, are being considered. It is to be hoped that the works of this composer will be heard on concert programs in the West in the near future. They are by no means of purely local interest.

The regular season ended with an all-Wagner program, following which a series of open-air concerts began which continue throughout the summer.

VANYA OAKESNOV

Foreign News in Brief

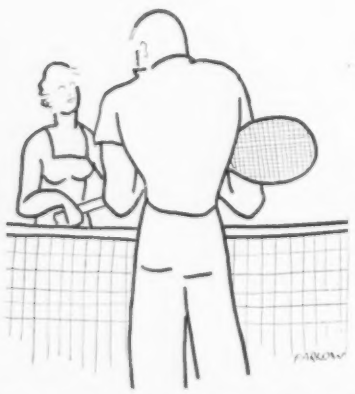
Edinburgh Applauds Two Novelties

EDINBURGH.—The second series of orchestral concerts given by the Scottish Philharmonic Orchestra has finished. The penultimate concert of the set was unique in respect of its program. This was made up entirely of suites, including Respighi's Ancient Dances and Airs for Lute (arranged for string orchestra); Vaughan-Williams' Charterhouse Suite for Strings; and Saint-Saens' Carnival of the Animals. Respighi's work was performed for the first time in Britain. At the last concert three interesting works, Theme and Variations, On the Wallaby Track; Ballet Music, Muckle Mon'd Meg; and Serenade, by a young Australian composer, John Gough, aroused a good deal of critical comment.

Apart from the beautiful Brahms concerts which took place in connection with the Edinburgh Musical (Competition) Festival, only one other adequate attempt has been made in Edinburgh to celebrate the centenary of the master's birth, but that has been an event of rare, overwhelming artistry and an absolutely unqualified success. It was a series of three festival concerts given by the Edinburgh Chamber Music Players, and no doubt conceived by Dr. Mary Grinson. Two of the concerts took place in the University and one, for the people, in the Nelson Hall, St. Leonards. W. S.

London to Hear Tauber in October

LONDON—Richard Tauber will take the leading rôle in Franz Lehar's latest operetta, Beautiful Is the World, when it has its world première here early in October. Mr. Tauber is at present singing in Paris, and following his operatic engagements in that city he proceeds to England. The tenor is also appearing in a sound film, The Golden Goal, at the Vanderbilt Theatre, New York.



"Love fifteen, indeed! I suppose you think you're Don Giovanni!

Pandora To Be Given Over WOR

The New York Opera Association, which has been broadcasting operas during the past season on Sunday nights over WOR, is giving a series of summer programs consisting of concert selections and gems from popular operettas.

On July 23, a novelty will be introduced. Instead of the regular opera chorus and principals, the graduate students of the New York School of Vocal Art (of which Oscar Seagle has become dean) personally coached by Mme. Luella Melius, will be presented for the first time on the air as a unit.

The program will consist of two choral numbers, My Song, for women's voices written by Maurice Jacquet, musical director of the opera association and the Street Song from Herbert's Naughty Marietta for full chorus. The overture to the same composer's Babes in Toyland will also be heard.

The main portion of the evening is to be devoted to a broadcast of C. E. Le Massena's operetta Pandora, interpreted by the graduate class with the following principals: Pandora, Tonia Tarsanen, soprano; Hope, Marjorie Nuss, mezzo-soprano; Epimetheus, Pierre Scojan, tenor; Quicksilver, Herbert Speeza, baritone.

The orchestra of the New York Opera Association will provide the accompaniments, conducted by John Mundy. James Hebb is to deliver the prologue to musical background. Charles D. Isaacson will narrate the story between musical numbers.

The graduate class to be heard in this operetta is the exemplification of a systematic course of instruction devised by Mme. Melius to enlarge artistic capacities and broaden the vocal capabilities of voice students regularly rehearsed upon a studio stage before an assembled class and invited guests.

From Our Readers

Praise for Outstanding Virtuosity

To the Musical Courier:

I feel that the Musical Courier readers would be interested to know that the recent performances given at Basle by Felix Weingartner, the veteran conductor, were extraordinary examples of musical virtuosity—in particular, his performances of the Beethoven ninth symphony. This eminent conductor displayed all the fire and verve of youth. Possibly this is due to the happiness he enjoys with his very young wife. These performances were without exception the greatest inspiration I have had for many years, and I do not feel that I have expressed my full appreciation for them until I have told all my friends about them.

Yours truly
J. J. VINCENT.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Revised List, Subject to Addition and Correction

JULY

July 18—August 28	Munich	Wagner Festival
July 21—August 23	Munich	Mozart Festival
July 17—29	Haslemere (England).	Festival of Old Music (Dolmetsch)
July 21—August 19	Bayreuth	Wagner Festival (50th Death Anniversary)
July 27—30	Zoppot (Germany)	Forest Opera (Fidelio)
July 28—August 31	Salzburg	Salzburg Festival

AUGUST

Till August 28 (continued from July)	Munich	Wagner Festival, Mozart Festival
Till August 19 (continued from July)	Bayreuth	Wagner Festival
Till August 31 (continued from July)	Salzburg	Salzburg Festival
August 1—6	Zoppot	Forest Opera (Tannhäuser)
August 5—September 30	London	Promenade Concerts
August 7—11	Wrexham (N. Wales).	Welsh National Eisteddfod
August 17—20	Bayreuth	Second Int. Congress of World League of Music and Song

SEPTEMBER-OCTOBER

To September 30 (Continued from August)	London	Promenade Concerts
September 3—8	Hereford (England).	Three Choirs Festival
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks
October 7—9	Cologne	German Bach Festival
October 26—27	Sheffield (England).	Sheffield Musical Festival

New York Civic Orchestra at Brooklyn Museum

The New York Civic Orchestra (Rudolph Thomas, conductor) is heard in free concerts every Saturday at the Brooklyn Museum. These are open to the public and take place in the Sculpture Court of the museum. Special morning concerts also are arranged for children. July 8, the afternoon program consisted of Beethoven's Cariolan overture, the second symphony of Brahms, Tschaikowsky's Nutcracker Suite, and the Prelude and Love Death from Wagner's Tristan and Isolde. The children heard the Nutcracker Suite, Four Preludes to Carmen (Bizet), and the overture to Humperdinck's Hänsel and Gretel.

Ormandy Returns to Conduct Dell Concerts

Eugene Ormandy, music director and conductor of the Minneapolis Symphony Orchestra, returned to America on the SS. Statendam, July 19. Mr. Ormandy is conducting the Philadelphia Orchestra in Robin Hood Dell during the week of July 22, after which he goes back to Europe. He will open his season in Minneapolis in the fall.

Before leaving Paris, Mr. Ormandy was notified of his appointment by Governor D. Schultz of Florida as Major on the Governor's personal staff.

Aborn Opens Opera Season on July 27

Milton Aborn will inaugurate a season of light operas by the Aborn Opera Company at the Majestic Theatre, New York, commencing July 27. The initial bill is an elaborate presentation of Balfe's The Bohemian Girl with a cast including Ruth Altman, Marie Bard, Roy Cropper, Allan Waterous, Detmar Poppen and Erie Titus; the Albertina Rasch ballet and the Hadji Kader Arabs. With the large chorus now in rehearsal and an orchestra of equally generous proportions, the organization numbers over 100. Operas by Franz Lehar, Victor Herbert and Oscar Straus are in line for presentation. Louis Kroll is the conductor and Mr. Aborn is personally directing the rehearsals.

McClanahan Teaching During July

On Mondays and Thursdays, at his studio in New York, Richard McClanahan is presenting his Foundation Course in Piano Playing, a practical course of teaching material presented in terms of the technical analysis of Tobias Matthay. This course continues throughout July. In August Mr. McClanahan goes to Southwest Harbor, Me., for a six-weeks' vacation. Among those who are working with Mr. McClanahan this summer are Lois Bennett, director of the piano department at Oklahoma College for Women, and two of her graduate students, Lois Jones and Virginia Reeves.

An article by Mr. McClanahan, How Weight May Add to the Student's Resources, appeared in a recent issue of The Etude.

Mrs. Castelle, Son and Daughter Sail

Mrs. George Castelle, her son Paul and her daughter, Mrs. Albert Eskin, sailed July 5 on the SS. Saturnia, of the Italian Line, for a Mediterranean cruise and an extended European tour. Mrs. Castelle will leave her party to resume her duties as professor of the Austro-American International Conservatory at Mondsee, Austria, and will return to Baltimore in October. Her son and daughter return in August.

I SEE THAT

Leonora Corona sang her first Thais performance at the Cincinnati Zoo Opera on July 19. She is scheduled for several other rôles.

* * *

Berthold Neuer, music authority, and vice-president of the Knabe Piano Company, and Mrs. Neuer returned from Europe, July 12, on the SS. Champlain.

* * *

Frances Hall and Rudolph Gruen will broadcast two-piano music over WTAM, Cleveland, and WEAF, New York, on July 30. They are to play the Petite Suite Durand by Debussy (En bateau, Cortege, Minuet and Ballet).

* * *

Edward Lowrey, for many years active in the musical field, first as representative of the Daniel Mayer office, then for Ruth St. Denis and Ted Shawn, is the author of a new novel, Personality Boy, recently published. Although not a musical novel, it reflects Mr. Lowrey's knowledge of New York life in its many sides.

* * *

Gertrude Hopkins was harp soloist recently at the Garden City Club, Garden City, N. Y., and at the Woman's Club in Rutherford, N. J. She also gave programs at the French Hospital and at the anniversary of the New York Hospital Graduate Nurses Club, and fulfilled private engagements in Yonkers, Staten Island and New York.

OBITUARY

Jane E. Wisenall

CINCINNATI, O.—Jane E. Wisenall, prominent in music circles of Greater Cincinnati, died on July 11, at her home in Covington, Ky. She was the first woman to wield a baton as musical director in a Cincinnati high school commencement when she conducted a chorus of 600. She was a member of the Cincinnati College of Music, the Cincinnati Conservatory of Music and the University of Cincinnati faculties at the time of her death. At various times she taught in the summer schools of music of Cornell University, New York University, Wooster (O.) University, and the Westchester Normal School, Pennsylvania. She was a graduate, with the degree Master of Arts, from the University of Cincinnati.

She is survived by four brothers, Paul, Bernard T., D. C. Wisenall, of Covington, C. S. Wisenall of Chicago, and one sister, Mrs. F. M. Ballard of Covington. M. D.

Harry S. Dale, Sr.

BROOKLYN, N. Y.—Harry S. Dale, Sr., tenor, one of the original members of the Bostonian Opera Company, died on July 11 at his home here, after an illness of four months.

Mr. Dale was born in England and had lived in Brooklyn for seventy-five years. As a member of the Bostonians he traveled all over the country, appearing in hundreds of performances as Sir Guy of Gisbourne in Robin Hood. Before joining the Bostonians he was for several years with the Bloodgood Minstrels. He is survived by a widow, Mrs. Sarah Ann Dale, and two sons, George and Harry S. Dale, Jr.

Independence Day Program Draws 4,000 to Baltimore Municipal Music Event

Band and Operatic Works Played Under Supervision of Frederick R. Huber

BALTIMORE.—A special Independence Day program was staged by the Municipal Department of Music at the base of the historic Washington Monument in Mt. Vernon Place Square, on July 4. Walter Linthicum, special announcer for the program, said in introductory remarks prepared by the department's annotator, Broughton Tall, that it was appropriate that a holiday program commemorating the founding of the nation should be staged at the base of the first monument erected to the memory of the man who had made that founding possible. This announcement and the explanatory program notes were delivered through the medium of a system of amplifiers which carried the message and the music to every one of the 4,000 spectators who crowded the famous square.

MUNICIPAL BAND HEARD

The program, conceived by the Municipal Director of Music, Frederick R. Huber, consisted of a patriotic band concert by the Municipal Band of Baltimore, under the conductorship of Robert V. Lansinger, followed by an elaborate operatic program by the combined choruses of the Operatic Ensemble of Baltimore and the Y. M. H. A. and Y. W. H. A. choruses, under the conductorship of Franz Bornschein of the Peabody Conservatory faculty.

OPERATIC EXCERPTS SUNG

The operatic program was devoted to excerpts from Verdi's Aida, enlisting the combined choruses and the following cast of vocal soloists: Aida, Louise Schuchardt; Amneris, Katherine Logan; Rhadames, John Wilbourn; Amonasro, Earl Lippy; Ramfis, Robert Jachens; The King, John Osborne; Priestess, Ruth Sauerwein; Messenger, Adrian Ross.

The operatic portion of the program opened with the Battle Chorus, which was followed by the Ritorna Vincitor, the Consecration Scene, Celeste Aida, the Boudoir Scene, and the Triumphal March. The instrumental accompaniment was furnished by the Municipal Band. This concert marked the first appearance of these choruses with the Municipal Band, and proved a successful innovation in the outdoor activities of the Municipal Department of Music which furnishes free summertime music in Baltimore. The enthusiastic reception of this concert by the public will undoubtedly result in further use of the large choral groups in conjunction with the Municipal Band for special outdoor programs in this city. D.

Musicales

Rudolph Thomas Conducts at Juilliard

The New York Civic Orchestra (Rudolph Thomas, conductor) was heard at the Juilliard Auditorium, New York, on July 13. The program comprised Beethoven's Egmont overture, the Brahms symphony No. 3, Wotan's Farewell and the Magic Fire Music from Wagner's Die Walküre, with George William Britton, soloist, and another Wagner excerpt, the Prelude and Liebestod from Tristan and Isolde.

Mr. Thomas' finely tempered powers of conducting are well exemplified in the work which he has done with this organization. The tone is one of pliancy and nicety of balance, subtly shaded and dynamically variable, and the ensemble forms an obedient instrument for the director's musicianly behests. He interpreted the program of music which he had chosen with appropriate observance of depth and perspective and expertly adjusted relation of thematic elements. Mr. Britton, the soloist, has a voice of excellent quality, used with skill and discrimination. There was a good-sized audience, which gave much appreciation and applause. M. L. S.

* * *

La Forge-Berúmen Summer Musicales Continue

The third concert of the La Forge-Berúmen summer series was given on July 6, before a large and intensely interested audience. The program opened with the Handel fourth sonata, played by Margaret Sittig, violinist, and Harold Dart, pianist. Miss Sittig is excellently schooled and plays with a round, colorful tone. The sonata was followed by Have Mercy Lord from the Bach St. Matthew Passion, sung by Marian Anderson, contralto, and accompanied by Miss Sittig on the violin and Mr. La Forge at the piano. Miss Anderson has a rich voice which moves with security through all the registers, and notable depth of emotional expression. With Miss Sittig and Mr. La Forge coöperating the result was one of finished art. Miss Anderson also sang a group of Brahms and Gerechter Gott from Rienzi by Wagner. In all her work she demonstrated cultured delivery and expressiveness. Mr. Dart played two groups of piano soli with facile technic and command of musical phrasing. He was called upon for encores after each group, as was also Miss Anderson. B. C.

* * *

Alton Jones Opens Hughes Master Class Series

The series of evening musicales which is being given in New York in connection with Edwin Hughes' summer master class by professional and artist pupils of Mr. Hughes, was opened on July 12 with a program by Alton Jones. Mr. Jones, the principal instructor in piano at the Columbia University summer school and a member of the faculty of the Juilliard School, is a well-known figure in New York musical life, having been heard on many occasions in recital in Town Hall and elsewhere.

Mr. Jones began his program with his own new transcription of the Bach organ prelude and fugue in D minor, No. 11, giving on this occasion the first semi-public hearing of the work. It showed him to be an arranger with a fine feeling for style and sonority. Following this came two Brahms numbers, the Capriccio, Op. 76, no. 8, and the Intermezzo, Op. 116, no. 4, with Schumann's brilliant and seldom played Presto Appassionato, Op. 22, to close the group. Mr. Jones gave a deeply emotional and genuinely moving performance of MacDowell's Sonata Eroica, with which work he showed intimate sympathy. The final group included an exhilarating performance of Liszt's concert etude, Ab Irato, followed by the same composer's Spozalizio and the Saint-Saëns-Liszt Danse Macabre. The sparkling performance of this number was received with such enthusiasm by the large audience that Mr. Jones added three encores, a Nocturne by Niemann, Etude by Bortkiewicz and Dr. Gradus ad Parnassum by Debussy. N. F.

* * *

Sarah Peck More Presents Pupils

Sarah Peck More gave a musicale at her New York studio on June 24. An enjoyable program was given, notable for the fine diction and even tone production of the participants. Among those singing were Elizabeth Barnwell, Elizabeth Elliott, Edna Finsterer, Alice Heider, Ruth McConkey, Rosetta Johnston and Emma Schafer. Mrs. More will be in Roxbury, N. Y., for the summer where she will continue her teaching. D.

Music Notes From Coast to Coast

BINGHAMTON, N. Y.—Harmony Club closed a successful year with a luncheon at Binghamton Country Club, followed by a program of Italian music at the home of Mrs. T. A. MacClary. Peter Campon spoke on Italian music. Joseph Jantey sang native songs. Mrs. Midjo played several violin solos. Leona Skinner Wilsey and Helen Boyd sang several arias from Italian operas. Ruth Jennings, cellist, was also heard.

Bassilios Andrea Kyros, Grecian bass-baritone, gave a delightful recital in Masonic Temple, under the auspices of the Hellenic schools. He sang in costume and in five languages. Two of his own compositions were on the program.

Mrs. H. Turner recently sang for the West Way Club. Mr. Turner is first violinist in the orchestra at Oquaga Lake, where they are spending the summer.

South Mountain Park, the home of Mrs. Charles M. Dickinson, was the scene of a recent garden party. Ida Noyes, a piano pupil of Syracuse University, gave a short program. Gladys Gould, harpist, was heard with Lillian Crane, reader.

Professor Francis J. O'Conner, organist and piano teacher, is spending the summer in Europe.

Teachers whose pupils have recently given recitals are: Jess Weston, Julia Allen, Ruth Bornmann, Mrs. Irene R. Peck, Lynn B. Bogart, Irene Smith, Mary Alice Brownlow and Myrtle Nixon.

Eleanor Blake, contralto of Syracuse, who has been appearing in opera in New York, was presented in a musical given at the home of Mr. and Mrs. L. J. Loomis. I. S.

CALGARY, CAN.—The final concert of the Calgary season took place on June 9 in the Al Azhar Temple, when artist students of Grigori Garbovitsky and the Calgary Junior Symphony united in a splendid program of violin and orchestral works. Beethoven, Brahms, Saint-Saëns, Bruch, and Sarasate were the masters represented by the violinists, who acquitted themselves honorably. Those taking part were Mary Shortt, Verdun Leigh, Myrtle Cochrane, Helen Swaby and Mary Makar. Under the leadership of Prof. Garbovitsky, the orchestra offered a varied program ranging from Haydn to Meyerbeer. Haydn's symphony No. 5 in D major, and the adagio from his cello concerto in D were finely interpreted, with Noel Cook as soloist in the latter. Mozart's Minuet in E flat, and the Gypsy Dance (Saint-Saëns), arranged by Garbovitsky, led to a climactic conclusion in the Coronation March from Le Prophete. A short address on the progress of the symphony orchestra was given by L. W. Brockington, K.C., city solicitor.

Advanced pupils of the Mount Royal College Conservatory presented a recital in the college auditorium on June 22 which included both vocal and instrumental music. At the beginning of the fall term, it was announced, a symphony orchestra will be organized in connection with the conservatory and is to be open to all players of string and wind instruments. Jascha Galperin will be the conductor.

Arrangements have been completed for the summer school of music to be held here under the guidance of B. McAra Symons, L.R.A.M., A.R.C.M., of London, England. F. D. F.

KANSAS CITY, MO.—Under the artistic direction of Charles Hedley, I Pagliacci (Leoncavallo) was given two distinctly fine performances June 6 and 8, at the Kansas City Horner Conservatory. In excellent voice and with exceptional histrionic gifts, Mr. Hedley's Canio was an outstanding delineation. And Stanley Deacon as Tonio gave one of the finest operatic portrayals Kansas City has heard from this popular artist. Dorothy Sala, artist student of Mr. Deacon, managed the rôle of Nedda well. William Barclay as Silvio and La Rue Poole as Peppe revealed agreeable voices. Pearl Roemer Kelley at the piano furnished brilliant orchestral support and the chorus was excellent.

A Testimonial concert honoring Hans C. Feil (organist and choir director for sixteen years at the Independence Boulevard Christian Church) was given in that auditorium, June 12, before an appreciative audience. Musical writings of Mr. Feil's, numbering sixteen, twelve of which were inspired by Biblical texts, made up the program in its entirety. Three attractive items for triple trio, violin pieces, and works for chorus, orchestra, soloists and triple trio were effective. Mr. Feil accompanied Mrs. Feil in the songs Baby o' Mine and Song of the Sea, both of which were impressively interpreted by the composer's wife. Richard Canterbury, composer-pianist, served as accompanist for the program; David Courtney was director, and Pearl Voepel, organist. The assisting soloists included Helen Dittemore, violinist, Evaline Hartley, contralto, Kathleen Burns, soprano and Clark Sparks, tenor.

The Kansas City Guild of Music and Allied Arts Teachers presented a gala program at Scottish Rite Temple, June 19. N. De Rubertis was at the helm with the Kansas City Orchestral Training School Orchestra. The program consisted of ingratiating selections from the musical writings of French, German and English composers. Mary Craig, soprano; Rose Mary Muenich, pianist, and Flora Ann Bunker, violinist, having won their orchestral appearances through contests, were the soloists. Miss Craig's freedom and tonal beauty in her projection of Shadow Song (Dinorah) won her much enthusiasm. The D minor concerto (Rubinstein) revealed unusual dynamic power and musical feeling on the part of Miss Muenich, while Miss Bunker gave a clear musicianly reading of the concerto No. 3 (Saint-Saëns). The orchestra under N. DeRubertis provided satisfying interpretations of Suite de Concert (Coleridge-Taylor) and Petit Ballet (Debussy) and on the whole furnished fine support for the young soloists. The Kelley Mack dancers presented an inspiring finale with group dances, and Mildred Lyons was the engaging premiere danseuse.

Wielding her baton with assurance and considerable skill, Bertha E. Zimmerman, student in conducting under N. DeRubertis, directed the Kansas City Orchestral Training School Orchestra in the C major symphony (Beethoven), the overture to Oberon (Weber) and her own Minuetto in G Major, on June 26, before a large responsive audience. The twenty-three-year old conductor was at her best in the Weber item and her own number which is a graceful, appealing study of the Mozartean type. Mortimer Alpert, violinist, gave evidence of musicianship and a sensitive nature in the E minor concerto (Mendelssohn) with the orchestra under N. DeRubertis. The tempi were skillfully maintained and the soloist and orchestra were in fine accord.

The Ehrnman Singers (Walter Ehrnman, director), the Kansas City Orchestral Training School Orchestra (N. DeRubertis, conductor), and terpsichorean artists from Dorothy Perkins' studio presented a diversified program at the United Amphitheatre.

Lily Pons will usher in the twenty-sixth season of the Fritschy Concert Series, with a recital in Convention Hall, November 14. Ricci, violinist, Tito Schipa and Rachmaninoff are the other recitalists on this course.

The lately formed Cooperative Orchestra, of which Brown Schoenheit is president, announces three symphonic programs to be held in Ivanhoe auditorium. Arnold Volpe will conduct the first, October 12. N. De Rubertis will preside over the group of seventy musicians, November 10, and Carl Busch will conduct, December 8. Each conductor will arrange his own program and select his soloist.

RICHMOND, VA.—Ernest Mead, Jr., pianist pupil of Mrs. J. S. Brockenbrough, and protégé of John Powell, played at a musicale given in his honor at the residence of Hilton Rufty on June 28. The young artist of fifteen, in a taxing program, disclosed abilities out of proportion to his years. His numbers were sonata op. 14, No. 2 (Beethoven); sonata op. 27, No. 2, the Moonlight (Beethoven), and Toccata, op. 46, No. 5 (Leschetizky).

Master Mead's equipment comprises an astonishing facility of execution, a faculty of bringing out each phrase with cameo-like clarity and delicacy, and a remarkable appreciation of tone color. There was ample power in his heavier passages and he disclosed a splendid mastery of the piano. His audience listened with intense interest and appreciation.

A large group of Quincy Cole's piano pupils gave a closing recital at the Woman's Club auditorium on June 23. J. G. H.

Dorothy Chapman Sings Lucia at the Hippodrome

The Chicago Opera Company's current presentations at the Hippodrome, New York, continued on July 13 with Donizetti's Lucia di Lammermoor, Dorothy Chapman in the title rôle. Opposite her was Giuseppe Radaelli as Edgar. Mario Valle took the part of Henry Ashton, Nino Ruisi, that of Raymond Bide-the-Bent. The conductor was Giuseppe Bamboschek. Miss Chapman, a slight, girlish figure, was well cast pictorially as the tragic heroine. Vocally, she proved herself a firmly grounded and assured singer. Her tones have range, clarity, flexibility and control, in addition to fresh, youthful quality. Mr. Radaelli's Edgar is a manly, full-toned portrayal. Mr. Valle gave an excellent delineation of Ashton, and the lesser rôles fared well in the hands of the singers to whom they were assigned. The audience was large and appreciative. M. L. S.

Murray Singers Heard in Two Concerts

A concert was recently offered by the Murray Singers at the Woman's Club Auditorium in Stamford, Conn., and another program was given in the same week in Rhinebeck, N. Y., under the auspices of the Church of the Messiah. W. Raymond Randall conducted and Harold Dart, pianist of the La Forge-Berúmen Studio, was the assisting artist at the Stamford concert. The Misses Cappabianca and Prohaska, pianists, were the guest artists at Rhinebeck.

Rethberg to Open Salzburg Season

Elisabeth Rethberg is scheduled to open the Salzburg Festival season as Leonore in Fidelio, with Dr. Richard Strauss conducting. During the early summer, Mme. Rethberg was a guest artist in Basel, Vienna, Prague, Dresden and Berlin. She appeared in Madam Butterfly, Il Trovatore, Der Freischütz, Tannhäuser, Lohengrin and Fidelio. Later she will rest at her estate on Lake Maggiore before returning to this country for her autumn concert tour and the Metropolitan Opera season.

Four Broadcasts from Chautauqua

The first in a series of four concerts will be broadcast from Lake Chautauqua, N. Y., over Station WJZ on July 23. Albert Stoessel is to direct the Chautauqua Symphony Orchestra in Les Preludes of Liszt, and vocal music will be furnished by Joan Peebles, contralto, and the Chautauqua Choir conducted by Walter Howe and accompanied by the orchestra. Dr. Arthur C. Bestor, educator and president of the Chautauqua Institution, is the speaker. The other broadcasts follow on subsequent Sundays.

Hall-Gruen Radio Programs

Frances Hall and Rudolph Gruen broadcast the following program over WTAM, Cleveland, on July 16: Duetino Concertente, Busoni; Si Oiseau K'Etais, a toi je volerais, Henselt; Claironnerie, Roger-Ducasse and Feu Roulant, Duvernoy. They will broadcast again on July 23.

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Paris Hears Opera and Ballet Novelties in Brilliant Season

(Continued from page 5)

Massine, Nina Tarakanova, Tatiana Riabouchinska, David Lichine, E. Borobansky, V. Psota and N. Raievska.

Ganna's Mélisande

Ganna Walska had the pleasing idea to stage an invitation performance of Debussy's Pélléas et Mélisande in her beautiful Champs-Elysées Theatre. A vast crowd of social, diplomatic and musical folk were invited. To Walter Straram's sensitive batoning, Ganna Walska as the unhappy Mélisande and Pierre Bernac as Pélléas, sang the melancholy opera, surrounded by Mme. Almona (Geneviève), MM. Etcheverry (Golaud), Narçon (Arkel), Pascal (Yniold), Mathieu (Le Medecin) and Planel (Le Berger). The interpretation was highly effective, and the scenery and costumes by Bilinsky surpassed anything the work has ever had here in the way of *atmospheries*

Viennese Operetta

Richard Tauber and a company of Austrian charmers are holding forth at the Porte de Saint Martin Theatre in a season of Viennese operetta. Maurice Lehmann is to be congratulated on having enticed the troupe to his show-house, for Parisians are nightly crowding in to hear Dreimäderlhaus, or as the French call it, La Maison des Trois Jeunes Filles—based on some of Franz Schubert's famous and beloved tunes. The story is not of high importance and I believe America knows the tale, having had the operetta in New York some seasons ago. But what *is* important is the delightful way in which tenor Tauber and his associates act and sing their delicious music, and get folks to calling for encores and repeats all evening—quite a feat in this town, especially when one considers that Dreimäderlhaus is given in the Viennese vernacular, and that Parisians have a way of wanting everything in French.

In addition to the expert servics of Tauber in the role of Franz Schubert, the following were also appreciated: Irene Eisigner (Hannerl), Anna-Marie Schwind (Hederl), Gerto Wolter (Haiderl), Fritz Hirsch (Christian Tscholl), Hilde Harmat (Ginditta Grisi), Wolf Dohnberg (Comte Scharntorff), Albert May (Baron Schober) and a dozen more that space does not allow me to include.

The French Idea

What's this?, and How do you get that way? are the questions on thousands of curious lips. The French press has come forward with the startling announcement:

"James J. Walker, formerly Mayor of New York, is become the dictator of American music."

How, when, why?

Explanatory epistles to Europe elucidating this mystery, will be greatly appreciated.

Ropartz Sonatas Played

La Société Nationale de Musique devoted its final séance for 1932-1933 to Guy Ropartz' three sonatas for violin and piano played by Georges Enesco, violinist, and Robert Casadesus, pianist. The interpreters' admirable musicianship penetrated the spirit and content of the works with telling sensibility, and it was a question which of the three works the large audience admired the most. Ten years separate each sonata: 1908, 1918 and 1927, and it was interesting to note the unity, force and continuity of thought the composer displayed in these examples of twenty years' development. Apart from their ideational and musical nobility, these sonatas have the further advantage of being gratefully written for both instruments, and of offering the virtuoso ample opportunity for the display of his powers.

Noréna's Juliet

Eidé Noréna of the Paris and Metropolitan operas, was welcomed back to the Paris Opéra last week in Gounod's Romeo and Juliet. The crowd gave the Norwegian soprano every evidence of approval, Mme. Noréna's voice, manner and acting combining to make her a very sympathetic Juliet. In addition to her summer appearances in this role and others at the Paris Opéra, Mme. Noréna is singing at Vichy, Vittel, Aix-les-Bains, and Ostend in operatic and concert engagements.

A Spanish Evening

Conchita Supervia's eyes, mannerisms and voice worked like magic on the crowd that came to her recital at the Theatre des Champs Elysées, for shouts of Olé! from the Spanish contingent, Bravo! from the others, greeted the Spanish charmer from the moment she stepped on the stage until she refused to come back any more.

Beautifully accompanied by Ivor Newton, La Supervia gave her list of Iberian tunes and airs with fascinating artistry and added encores galore. In her final group, sung to guitar accompaniments, she seemed like a real, honest-to-goodness gypsy, and spared neither herself or her listeners one detail of the suggestive import of her songs. In short, it was one of the delightful recitals of the season and it would seem that our Conchita is more firmly rooted in Parisian favor than ever.

Harriet Burke Sings

American singer Harriet Burke displayed her vocal and interpretative art to advantage at her recital in the Salle Chopin. The program which Miss Burke offered suited her vibrant mezzo and included O del mio dolce ardor (Gluck), Il tempo passato (Gordigiani), Mai (Reynaldo Hahn), Psyché (Paladilh), Selige Nacht (Marx) and Mainacht (Brahms). There was also a group of American songs and folk tunes by Charles Wakefield Cadman, Thurlow-Lieurence, Ethelbert Nevin, Foster and Burleigh-Guion. The audience was immediately won by the singer's simplicity and grace, and encores were called for at the end of the séance. Denyse Dixmier, accompanist, gave two groups of piano soli by Scarlatti-Tausig, Schumann, Fauré, Debussy, Cyril Scott, Ravel and Poulenc.

Bonnet's Recital

Joseph Bonnet, organist at Saint Eustache Church, paid homage to American music when he gave an all-American program before some 2,000 persons recently in the vaulted cathedral where Rameau is buried and from whence Mozart buried his mother in 1776. It was undoubtedly the first time such a program had been given in a European church, and M. Bonnet's gesture is one that does him signal honor.

Playing on the mellow instrument but recently repaired and modernized, organist Bonnet gave the following: Adoration, by Seth Bingham; Improvisation, by Arthur Foote; Carillon, by Léo Sowerby; A Stately Procession, by Eric Delamarter; Toccata, by Arthur Foote; and for the offertory, Seth Bingham's choral melody, Saint Flavian, which is dedicated to M. Bonnet. In two subsequent recitals, also in the St. Eustache Church, Maitre Bonnet played works of Bach and Liszt.

Hekking Closes Concert Series

Gerard Hekking closed his series of concerts for the season with a brilliant séance to which came numerous artistic, literary and social personalities of the capital. In addition to Franck's quintet, chamber music by Stierlin-Vallon, of the Lausanne Conservatory, and four new cello compositions by M. Hekking were given. The following list comprised the program and its interpreters: Concerto da Camara, by Stierlin-Vallon (Henry Merckel, Robert Volant, violin; Alice Merckel, viola; M. Hekking, cello; and Suzanne Postel, piano); a group of songs by Stierlin-Vallon, sung by Mme. Stierlin-Vallon; a group of piano études, by Stierlin-Vallon, the composer, as soloist; four cello compositions by M. Hekking who interpreted them with inimitable grace and charm; and the Franck quintet as a finale.

Brevities

An Hour of Music was given in the quartet hall of the Salle Gaveau by Hilda Roosevelt, Aletha Stacey, Isabel Jones, Daniel Harris, Arosa Roosevelt and Fernand Despas.

A recent session of Les Amis des Artists united the services of Renée de Saussine, Yvonne de Casa-Fuerte, Lucien Baronnet, Pierre Bouvet and Frederic Goldbeck, in a program of Bach, Lourié, Milhaud, Prokofieff and Stravinsky.

Janos Sinay, exponent of the clavichord, played a recital in the Salle Debussy.

Milkah Amson (vocalist), Paul Rémond (flutist), and Nicolas Goussakoff (pianist) offered a program of Bach, Beethoven and Jewish songs in the Salle Chopin.

La Sérénade's eighth concert of the season was devoted to chamber music by Jean Françaix, Léone Massimo, Alfredo Casella and Kurt Weill.

Roy Jarman, an American by Birth and Training

Roy Jarman, tenor, came to New York a few months ago, and, following his first audition in the metropolis, was at once engaged and presented to the public. Although Mr. Jarman was known in concert in the South and Middle West, he arrived unheralded to make his audition before Erno Rapee, music director of Radio City Music Hall, who signed him for a week of appearances, beginning May 19, as Samson in a version of Samson and Delilah.

Since then Mr. Jarman has fulfilled broadcasting engagements and sung at many public events, and is at present singing Faust with the American Civic Opera Company in Boston. New York will hear him again next winter. Among his affiliations is one with a leading opera company, with whom he is preparing three rôles.

Mr. Jarman, thirty years old, was born in Kansas City, Mo. His musical proclivities manifested themselves early; in fact, according to the tenor himself, as a child he remembers acting out his thoughts in song as their most natural expression. His first public appearance was as a boy chorister in a local church. He is a graduate of the Chicago Musical College and has studied at both the Kansas City Conservatory of Music and the Cincinnati Conservatory. In New York Frantz Proschowski, coach of many prominent singers, says: "Here we have a real find. He has a most outstanding voice." M. M.

Doris Doe Offers Scholarships

Doris Doe, contralto of the Metropolitan Opera, will offer substantial assistance for the training of young singers. Two scholarships are to be awarded for the coming season, divided into two age classes—A not over twenty, and B not over twenty-five. The applicants must be girls, possessing qualifications embracing musicianship, personality and intelligence. Each scholarship will entitle the selected winner to training and supervised study to the extent of $500. Miss Doe will place the winners for training with Sibyl Sammis MacDermid, with whom she has studied for a lengthy period. Mme. MacDermid, whose early studies were in Chicago and New York, followed by courses in Paris and London, sang extensively in this country, devoting herself in recent years to teaching in New York City. Applicants having the necessary qualifications are invited to communicate with Concert Management George Leyden Colledge, 113 West Fifty-seventh Street, New York, managers for Miss Doe, and application forms will be sent giving fuller details. Auditions will be held in September directly after Labor Day, and Miss Doe and a selection committee will make the awards.

Hippodrome Audience Hails Barber of Seville

The usual thronging audience attended the first performance of Rossini's Barber of Seville by the Chicago Opera Company at the Hippodrome, New York, on July 16. This lively score was interpreted by Dorothy Chapman as Rosina, Enrico Dimitry as the Count Almaviva, Panfilo Testamala as Doctor Bartolo, Mario Valle, Figaro and Nino Ruisi, Don Basilio. Others included Francesco Curci, Fausto Bozza and Alice Homer, with Fulgenzio Guerrieri wielding the baton. The music of Rosina proved an excellent vehicle for the display of Miss Chapman's talents, and she had an excellent vis-a-vis in Mr. Dimitry. Deft comedy was contributed by the whole cast, and the performance was smooth, well coördinated and dramatically effective. M. L. S.

Home City Hears Cora Quast

Missoula, Mont.—Cora Quast, mezzo-soprano, after five years' experience and study in the fields of education, social science and music in New York, recently returned to her home town and gave a recital at the State University here, assisted by Louise Kolitsch, pianist. Miss Quast's part of the program comprised groups of songs in German, French, Italian and English. She intends to continue her studies in music and psychology and is preparing a treatise on A Psychological Study of Singing. G.

Branscombe in Atlantic City and Chicago

Gena Branscombe recently spoke on American Women Composers at the convention of the National Altrusa Clubs in Atlantic City, N. J., where she also conducted the singing. From there, Miss Branscombe went to Chicago to conduct a performance of her composition, Youth of the World, for the League of American Pen Women on July 14.

Haubiel Gives Musicales

At Quogue, L. I., N. Y., in the home of Mr. and Mrs. George Whitefield Betts, several musicales recently were given by Charles Haubiel, who played his own music as well as that of the great masters, illustrating his programs by discussion.

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Denver Welcomes Summer Musical Programs

E. Robert Schmitz Master Class to Convene in Colorado City

DENVER, COLO.—The fourteenth annual session of the E. Robert Schmitz summer master class is being held this year in Denver. The firmly established enthusiasm for, and the success of the principles of the eminent French pianist and pedagogue, are again demonstrated by the attendance of pianists and teachers from New York, Indiana, California, Texas, Utah, Colorado, Oklahoma, Missouri, Kansas, Minnesota, Michigan, Wisconsin, Canada, and even far off Korea. This, however, is only the advance registration, and students from other sections are still to be heard from. There will be the regular classes in technic, interpretation, repertoire, pedagogy, with private lessons from Mr. Schmitz and his assistants, while a special feature of the class is to be a series of weekly chamber music concerts in which members of the class will perform the piano parts, while the principal string and wind players of the city are to participate as required. These concerts are open to the public and a large attendance is assured. All sessions are being held at the Kent School for Girls.

A CAPPELLA CHOIR CONCERT

One of the most delightful musical events of the season was the fifth annual concert of the Denver A Cappella Choir at the Broadway Theatre, under the efficient direction of John C. Wilcox. The accomplishments of this excellent organization were again fully in evidence, and there was precision in attack and release, fine phrasing and shading, good diction, and a wide variety of tone color. The program selections ranged from early Italian to more modern numbers, among the latter being Percy Grainger's adaptations of three Kipling Jungle Book ballads which, to the delight of the audience, were excellently interpreted. The program was pleasantly varied by a group of piano selections played by Elma Werner-Landler with excellent technic and fine musicianship (among which Liszt's Tarantella from Venezia e Napoli was especially noteworthy) and a group of violin numbers performed by Anton Landler with fine tone, artistic insight and brilliant execution.

MUSICIANS' SOCIETY PROGRAM

The Musicians' Society of Denver closed its season by presenting Elmer Schoettle, youthful Denver pianist, in a highly exacting concerto program in the large ballroom of the Brown Palace Hotel. This was largely attended. Mr. Schoettle gave a delightful interpretation of Mozart's D minor concerto with cadenzas by himself. This was followed by a stunning performance of the Liszt A major concerto which won him an ovation from the enthusiastic audience. For these two numbers Ruth Dyer Schoettle furnished admirable accompaniments on the second piano. The program closed with a brilliant performance of de Falla's concerto for piano, flute, oboe, clarinet, violin and cello, in which Mr. Schoettle had the praiseworthy collaboration of A. Benton Stuart, Nicholas De Sciose, Val. P. Henrich, John Browning and Lois Meyer. G. S.

Studio Notes

RUTH SHAFFNER

Lillian Pelham, mezzo-sporano, recently was heard in a program over Station WBBC, Brooklyn, N. Y. Walter Moberg, tenor of Danbury, Conn., gave a recital at the Methodist Church of Patterson, N. Y., and sang in the Congregational Church of New Fairfield, Conn. Beatrice Lee, soprano, who is spending the summer in Paris, has been heard in recital twice during June before gatherings of Americans in the French capital. All are singers from the studio of Ruth Shaffner.

GERARD HEKKING

In the recent competitions at the Paris Conservatory, cello pupils of Gerard Hekking made remarkable showings. Out of a list of twenty-five applicants for cello prizes, six of M. Hekking's entrants won first and second prizes, and others received honorable mention. The trial work was the finale of Bach's third concerto for cello and the sight reading test was Marcel-Samuel Rousseau's Aubade.

Eighty Artists and Ensembles to Tour Under NBC Artists Service

Eighty artists and ensemble groups will tour in 1933-34 under the direction of NBC Artists Service. The majority of these are to be in this country for the entire season, only twenty limiting their stay to three months or less.

Among those making coast-to-coast tours will be Maria Jeritza, Claire Dux, Nina Koshetz, Queena Mario, Gladys Swarthout, Giovanni Martinelli, Heinrich Schlusnus, the Aguilar Lute Quartet, Shan Kar and his Hindu Dancers and Musicians, the Vienna Choir Boys, Paul Kochanski, Efrem Zimbalist, Josef Lhevinne and Benno Rabinof.

Three new attractions arrive early in January. The Paris Instrumental Quintet, a chamber ensemble consisting of harp, flute, violin, viola and cello, is to come for a six weeks' visit, its first to this country. Since they were introduced in Paris ten years ago, the quintet have given more than 300 concerts throughout Europe. In the personnel are Rene Le Roy, flute; Pierre Jamet, harp; Pierre Grout, viola; Rene Bas, violin; Roger Boulme, cello. Two new dance attractions are Nini Theilade, who has been Max Reinhardt's *première danseuse* for the past three seasons, and the Monte Carlo Ballet Russe, said to be the outstanding Russian ballet group in Europe today. The last is being booked by arrangement with S. Hurok.

A new operatic quartet which has been organized for a concert tour includes Queena Mario, soprano of the Metropolitan; Gladys Swarthout, contralto of the Metropolitan; Mario Chamlee, tenor, formerly of the Chicago and Metropolitan operas, and Frank Chapman, baritone of the Italian National Opera Company.

Returning after a two-year absence are Maier and Pattison, two-piano artists. Also coming back after an interval of three years is Artur Schnabel, German pianist, who is scheduled to give two Beethoven concerts in New York, in addition to touring throughout the East. Schnabel was last here in 1930 for a single appearance with the Boston Symphony Orchestra. His last American recital tour was eight years ago.

The list of artists who will be under the management of NBC Artists Service next season includes the following:

Sopranos, Jeritza, Marion Talley, Florence Austral, Dux, Flora Collins, Leonora Corona, Dusolina Giannini, Koshetz, Mario, Rachel Morton, Eidé Noréna, Hallie Stiles, Leola Turner, Ninon Vallin; mezzo-soprano, Swarthout; contraltos, Maria Olszewska, Louise Bernhardt, Sophie Braslau, Coe Glade, Sonia Sharnova; tenors, Martinelli, Attilio Baggiore, Chamlee, Rafaelo Diaz, Charles Hackett, Edward Ransome, Armand Tokatyan; baritones, Chase Baromeo, Chapman, Barre-Hill, Max Panteleieff, Schlusnus; violinists, Fritz Kreisler, Kochanski, Francis Macmillen, Rabinof, Jacqueline Salomons, Sadah Shuchari, Zimbalists; pianists, Rachmaninoff, Moissaye Boguslawski, George Copeland, Shura Cherkassky, Henri Deering, Jose Echaniz, Rudolph Ganz, Sascha Gorodnitzki, Mischa Levitzki, Lhevinne, Poldi Mildner (by arrangement with S. Hurok), Hortense Monath, Lee Pattison, Egon Petri (by arrangement with S. Hurok), Schnabel, Jan Smeterlin, John Powell; duo-pianists, Maier and Pattison, Josef and Rosina Lhevinne, Andersen and Scionti; cellists, Beatrice Harrison, Hans Hess; flutist, John Amadio; harpist, Marcel Grandjany; ensembles, Aguilar Lute Quartet, Gordon String Quartet, Musical Art Quartet, Paris Instrumental Quintet, Operatic Quartet, Russian Symphonic Choir, New York Chamber Symphony, Swarthout-Chapman joint recitals. Special attractions, Victor Chenkin, Russian singing actor, Theilade, *première danseuse* of the Max Reinhardt Theatre, Guy Maier, pianist (Musical Journeys and Young People's Concerts) and the following five by arrangement with S. Hurok: Shan-Kar Hindu Musicians and Dancers, Vienna Choir Boys, Monte Carlo Ballet Russe, The Piccoli, and Clotilde and Alexandre Sakharoff.

Fray and Braggiotti Resume Broadcasts in September

Fray and Braggiotti, two-piano team, one of the Columbia Broadcasting System's attractions, have ended their season and separated for the summer. Fray sailed on July 14 for Europe, while Braggiotti remains on this side of the water, probably going to Maine. In September the two will resume their broadcasts over the Columbia network. Besides their radio activities, the two are familiar to concert audiences both here and abroad. They were the first concert pianists to introduce American jazz at the Sorbonne in Paris. The piano arrangements which they feature are nearly all the work of Braggiotti.

Hollywood Bowl Concerts Opened Brilliantly

(*Continued from page 8*)

ist; Eve Wiley, Mezzo-soprano, and Margaretha Lohman, pianist.

Saturday night ballets include: Harold Hecht's Skyscrapers, July 29; Benjamin Zemach's Israel, August 5; Albertina Rasch Ballet (tentative), August 12, Alfred Newman conducting; Leroy Printz' Negro ballet, August 19; Baer's ballet, August 26, and Braggiotti's Viennese ballet, September 2. The only choral concert is scheduled for July 22, Father Finn conducting a chorus of 300 voices.

PERKINS SERIES AWAITED

Nor will this be all the summer music this mid-year. Ed Perkins returned from a five months' trip through Europe, Asia Minor and Africa by way of piloting Jose Mojica, Spanish tenor, on a markedly successful tour. Perkins is launching promotion work for his second annual Greek Theatre series which started July 21. Mojica opened the list of recitals, to be followed in a week by Belcher's Riviera ballet. Six other names will be made known shortly by Manager Perkins. B. D. U.

Town Hall Bookings Show Gain Over Last Year's

A marked revival in concerts and recitals for next season is indicated by the increase in bookings made during June, 1933, as compared with the number made in June, 1932, according to tabulations prepared by the Town Hall, N. Y., management.

These figures show that whereas only nine leases for the following season were signed during June, 1932, thirty-nine leases were requested during June, 1933, for the 1933-1934 concert season—an increase of over 300%. Bookings for next season have been heaviest for the month of November, with twenty-six of the thirty evening dates already definitely leased.

The management states that this would seem to reflect the feeling of optimism pervading the musical field generally, for these leases represent obligations assumed now, to be met several months later, on the day of the concert, irrespective of the success or failure of the ticket sale. Part of the increase is undoubtedly due, however, to the reduced rental policy at Town Hall, which is to become effective commencing October 1, 1933.

Geiger and Shankman Regularly on the Air

Elvira Rosina Geiger and Samuel Shankman, pianists, are appearing regularly each week on Sunday, Monday and Tuesday over WHOM and WMCA. Their recent duet appearances have included the overture to Egmont (Beethoven) and part of the sonata op. 49, No. 2, in an all-Beethoven program which also held one of the sonatas as a solo number. July 16 they presented an opera program, made up of selections by Mascagni, Verdi, Donizetti and others. The following Tuesday (over WHOM) they gave a Wagner-Liszt program.

At a recent "studio party" Mr. Shankman played Weber's Concertstück and was also heard on the Italian Hour at WMCA, playing Liszt's arrangement of the Rigoletto quartet.

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CONSERVATORIES and SCHOOLS

University of Kansas

The calendar of musical events for the summer session at the School of Fine Arts of the University of Kansas includes two faculty concerts featuring four or five members of the summer session faculty; three musical vespers of ensemble and chamber music; two organ vespers; a concert by the summer session orchestra; a recital by advanced students in piano, organ, violin, and voice; and a campus sing. Frederick Cooke of Covington, Ky., who is doing work towards his Master's Degree, has organized an orchestra of symphonic proportions and is conducting the group twice each week. Those teaching in the eight weeks summer session and having part in the various musical events are: C. S. Skilton, G. Criss Simpson, organ and theory; D. M. Swarthout, Roy Underwood, Allie Merle Conger, piano; Meribah Moore, W. B. Downing, Irene Peabody, voice; Waldemar Geltch, violin; Mabel Barnhart, public school music.

D. M. Swarthout, dean of the School of Fine Arts at the University of Kansas, was given the honorary degree Doctor of Music, by Southwestern College, Winfield, Kan., in recognition of his service to music in the state. Mr. Swarthout was presented for the degree by Hugh Altvater, dean of the Fine Arts School of the college.

The University of Kansas Concert Course attractions for 1933-34 are as follows: November 6, Rosa Ponselle; January 26, Nathan Milstein; March 8, the Roth String Quartet; (in connection with the annual Music Week Festival), Josef Hofmann.

Beginning next year all students of the university will be admitted to the Concert Course through the adoption of an activity fee which, for a few cents an attraction, admits to the concerts, the lecture course, glee club concerts, dramas, debates, and all athletics except basketball.

Oberlin Conservatory

Ten members of the senior class in the Oberlin Conservatory of Music were elected to Pi Kappa Lambda, national honorary musical fraternity, on June 1. Eligibility to membership depends both upon scholastic standing and upon the excellence in performance. Those so honored were: Caroline Boyd, piano; Diana Dipson, violin; Virginia Harper, piano and composition; Lucile Hermanson, piano; Robert Lee, piano; Lillian Lefkofsky, piano; Virginia Mott, singing; Elizabeth Nicely, piano; Mariette Simpson, violin; and Laurene Turnbull, piano.

Myra Hess, English pianist, was elected to honorary membership in Oberlin's Theta Chapter of Pi Kappa Lambda on March 7. Ossip Gabrilowitsch is also an honorary member. D. H.

Cornish School Holds Summer Events

SEATTLE, WASH.—Afternoon and evening of the first two weeks of June were devoted to recitals of students of the Cornish School. The annual commencement exercises of that institution were held on June 11, at which time pupils from all departments were awarded certificates and diplomas. The summer session opened June 19 with a large enrollment, especially of out-of-town teachers and students.

The Philomel Singers of Seattle have announced the appointment of John Hopper as club accompanist for the coming season. J. H.

Press Comments

JOSEPH SZIGETI

Following Joseph Szigeti's latest appearance in London, Bonavia's criticism in the Daily Telegraph was headlined: "An Interpreter of Genius." The body of the review included the comment that the artist played with "not only the silvery tone proper of the violin but the solidity and majesty associated with the organ."

According to the Times, "Szigeti's greatness as a violinist—to judge from the size of the audience on Tuesday night—is fully appreciated by the connoisseurs. The spontaneous outburst of applause . . . said more plainly than any words can do, how magnificent we all thought the performance had been." And Edwin Evans, in the Daily Mail, said that he played so magnificently that the taboo against applause between the movements of a sonata was blown sky-high and that he was greeted with loud cries of "Bravo!"

Quoting the Sunday Times: "The performance was indeed phenomenal," and, according to the Morning Post, the recital was "in fact one of the most exhilarating experiences of the season." The Evening Standard calls Szigeti "a very great violinist," while the Observer speaks of his work as "great art."

LILLIAN MIGLIORI

Lillian Migliori, pianist, pupil of Wassili Leps, recently made her début in recital at the Plantations Auditorium, Providence, R. I. The Evening Bulletin's review of the event said in part: "One often questions the propriety of young people playing the Appassionata and Liszt's concerto in E flat because they are often heard with their supreme beauties unrevealed through tonal obscurations and thunderous fortissimos. But here was a demure and unassuming miss who showed the necessary technic and the musical qualities which immediately disarmed unfavorable criticism and put one's worries aside. Scarlatti for seventeenth century graces and Bach for organistic grandeurs served as worthy 'warming up' numbers and were given faithful interpretations, tinctured with occasional tinges of unexpected originality. Then to Beethoven which so few can play acceptably. To the famous Appassionata she brought a fluent technic, adequate in 'passage work,' correct tempi and a commendable reserve of tonal amplitudes which served her well throughout the concert To this young artist's credit be it said that she showed qualities of reserve, coherence and tonal beauty which many well known and even famous artists would do well to copy."

Wilfrid L. Davis to Present Artists

SAN FRANCISCO.—Wilfrid L. Davis, remembered as having been for several years business manager of the San Francisco Opera Company, has entered into the managerial field in San Francisco and will present a series of five attractions in the War Memorial Opera House during the season 1933-34.

By arrangement with Charles L. Wagner, Mr. Davis is featuring in his series Mischa Elman, violinist; Teresina, exponent of terpsichorean art; John Charles Thomas, baritone; Walter Gieseking, pianist, and Rosa Ponselle, dramatic soprano of the Metropolitan Opera Company. C. H. A.

Philadelphia Conservatory Announces Ezerman Scholarship

PHILADELPHIA.—The Philadelphia Conservatory of Music announces the competition for the D. Hendrik Ezerman Foundation Scholarship. This is an open contest and will be held at the conservatory during the last week in September. The winner will receive a $400 scholarship in piano with Dr. Olga Samaroff at the Philadelphia Conservatory. Requirements and application blank will be mailed upon request.

Second Week of Juilliard Concerts

The second week in the series of concerts and recitals offered by the Juilliard Summer School, New York, opened July 17 with a student recital. On Tuesday, Samuel Gardner was presented in a violin recital. On Wednesday and Friday Dr. John Erskine lectured and on Thursday Alton Jones was heard in a piano recital. Mr. Gardner and Mr. Jones are both members of the faculty of the Juilliard Summer School.

American Music Program to Be Heard Over WEVD

The Pan American Association of Composers will offer works of Percy Grainger, Arthur Fickenscher and John Powell over Station WEVD on July 23. Grainger's Spoon River is to be played by the composer, Merle Robertson and Ella Grainger; seventh quintet (Fickenscher), by Mr. Grainger and the Willem Durieux String Quartet; Powell's Natchez-on-the-Hill, by Mr. Grainger and Miss Robertson. On July 11, Mr. Grainger gave the final talk in his series over this station. His subject was The Goal of Musical Progress. Earlier talks were, Can Music Become a Universal Language? Can Music Be De-Bunked? and The Characteristics of Nordic Music.

Gutierrez Sings in Washington

WASHINGTON, D. C.—Leopoldo Gutierrez, Chilean baritone, sang at a recent concert of the Pan American Union, July 5. The U. S. Army Band, led by Captain William J. Stannard, furnished the instrumental part of the program. Of the contributions of Mr. Gutierrez, particular interest was manifested in the first performance in this country of the Monologue from O Contractador dos Diamantes by Francesco Mignone of Brazil. His other numbers were pieces by Turci (Argentina), Contieras (Chile) and Lacuona (Cuba). Mr. Gutierrez' high baritone voice lends itself peculiarly to this type of music, on which he is an authority. Irene Hampton gave him fine support at the piano. D.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

M. E. Adler
Alszlo Aliga
Achille Anelli
S. J. Barozzi
Antonio Bassi
Mrs. William B. Beach
Virginia Bernucci
Mary Biffan
Edward Boatner
Emma Boehm-Oller
Zara Bouson
O. N. Bryant
Francesco Bucca-Fusco
Lavie Cadorin
G. Carnsion
Nino Carboni
Angelo Carlino
Florence Chambers
Jessica Colbert
Norman Curtis
Stephen Czukar
Greta Dalmy
Chev. Gaulter Del'Eveille
George De Sel
Solita De Solis
Byron S. Dickson
Beatrice Elliott
Frank G. Ernst
Maestro-Geremia Fabrizi
Mirian Franken
Anna A. Garrett
Alexander Goldberg
Pierre Harrower
Jean Heimel
Russell Blake Howe
Victor H. Kasper
Alberta Lauer
Mrs. E. P. Leary
Ediani Leori
Joseph Lewin
Marguerite Lichti
Maryan Liszt
Thaddeus Loboyka
Harold A. Loring
Issay Lukashevsky
Margaret Ladley McBride
Jay McGrath
Beleska Malinoff
Joseph Mandelssohn
Helen C. Moher
Marguerite Myriald
Florence Nelson
Anna Nordenstrom-Law
Wm. B. Peters
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S. N. Rosenthal
Jean Rouse
Anna Savina
Philip Scharf
S. Scharf
Josef F. Schwarz
Walter D. Smith
Edith Silance-Smith
John Steel
Harrison A. Stevens
Norman Stoneham
Marcia Sumelska
Tofi Trabilsee
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DUSOLINA GIANNINI
driving with friends in the vicinity of the Black Forest, Germany.

ERNEST HUTCHESON and FRANK H. SHAW,
director of the Oberlin Conservatory of Music, at the 100th commencement anniversary of Oberlin College, when Dr. Hutcheson was awarded the degree of Doctor of Music.

STELL ANDERSEN and SILVIO SCIONTI
duo pianists, from an informal snapshot. Miss Andersen is at present spending a vacation in Vermont, while Mr. Scionti is holding master classes in Chicago.

VIOLA MITCHELL
is now in Paris, after having toured in Switzerland and Italy. The American violinist will play Malipiero's concerto in the French capital next season.

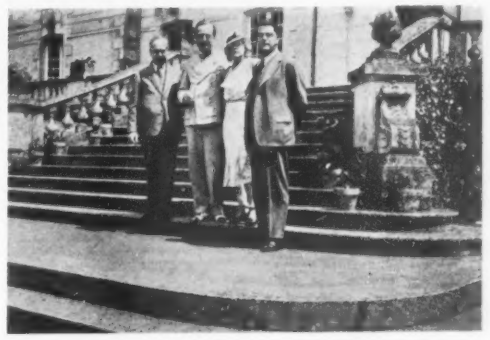
ETHEL LUENING
recently gave a program of songs and arias before the Woman's Athletic Club in Los Angeles.

JESÚS MARÍA SANROMÁ,
Boston pianist, has gone to the University of Puerto Rico for a series of summer master classes and concerts. He returns in September.

FRANTZ PROSCHOWSKI
and the Four Horsemen, formerly known as the Proschowski Singers, recently made their radio début over the NBC network. They are: first tenor, Angelo Raffaelli; second tenor, Ray Williams; baritone, Zolman Frank; bass, Herman Ivarson.

CLAUDE WARFORD
is presenting his pupils in a series of summer recitals at his New York studio. He will teach in the metropolis until the end of August.

LOLITA CABRERA GAINSBORG,
composer (at left)—pianist of New York, offers scholarships to two talented children under twelve years of age. This instruction in piano starts next October and extends to June.



WALTER RUMMEL,
pianist (at right), at Bierson Chateau (Poitiers), where he spent a week-end with Mrs. Rummel (standing beside the pianist) and his impresarios Fritz Horowitz and Dr. Schiff.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
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Kolf Mahrenholz photo

GÖTA LJUNGBERG

Metropolitan Opera